

# Canadian Creativity



CANADA'S NATIONAL ARTS CENTRE  
CENTRE NATIONAL DES ARTS DU CANADA

**Role.** The National Arts Centre (NAC) raised its curtains for the first time in 1969. Created by the Parliament of Canada as a Centennial project during the 1960s, the NAC has become Canada's foremost showcase for the performing arts.

Today, the NAC works with thousands of artists from across Canada and around the world and collaborates with dozens of arts organizations across the country. The NAC is strongly committed to being a leader and innovator in each of the performing arts fields in which it works — classical music, English theatre, French theatre, dance, contemporary music, variety and community programming.

The NAC is also at the forefront of youth and education activities, supporting programs for young and emerging artists, presenting programs for young audiences and producing resources and study materials for teachers and students. The NAC is the only multidisciplinary, bilingual performing arts centre in North America and one of the largest in the world.

**Accountability and Funding.** The NAC reports to Parliament through the Minister of Canadian Heritage and Official Languages. Of the NAC's total revenue, approximately half is derived from an annual parliamentary appropriation, while the other half comes from earned revenue — box office sales, the NAC Foundation, NAC catering, le café (restaurant), commercial parking and facility rentals. Each year, the NAC tables an annual report before Parliament. The Auditor General of Canada is the NAC's external auditor.

**Structure.** A Board of Trustees consisting of 10 members from across Canada, chaired by Julia E. Foster, oversees the NAC. The President and CEO is Peter A. Herrndorf, and the creative leadership team is composed of Pinchas Zukerman (Music), Peter Hinton (English Theatre), Wajdi Mouawad (French Theatre), Cathy Levy (Dance), Heather Moore (*Northern Scene*), Simone Deneau (*NAC Presents*, Variety and Community Programming), and Executive Chef Michael Blackie. Incoming Artistic Directors for 2012–13 are Jillian Keiley (English Theatre) and Brigitte Haentjens (French Theatre).

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### Calgary, Alberta

Samantha Whelan Kotkas teaches at St. Joseph School as part of the NAC's *Music Alive Program* which reaches 10,000 children in Alberta and Saskatchewan every year.

### Iqloolik, Nunavut

Demand for music grows alongside the NAC's *Music Alive Program*: Nunavut, and in 2012 a full-time music teacher is hired.

### Fernie, British Columbia

Guitarist Alex Lifeson, born in Fernie in 1953, receives a Governor General's Performing Arts Award alongside his bandmates from RUSH — Geddy Lee and Neil Peart.

### Edmonton, Alberta

Composer John Estacio is one of three Canadian composers from whom the NAC has commissioned three new works each.

### Saskatoon, Saskatchewan

NAC French Theatre Artistic Director Wajdi Mouawad directs a staged reading of *Dehors*, the latest work by Saskatoon-born Associated Author Gilles Poulin-Denis.



### Victoria, British Columbia

NAC English Theatre co-produces *And Slowly Beauty...* by Michel Nadeau — an NAC-commissioned translation by Maureen Labonté.

### Camperville, Manitoba

*Music Alive Program* teaching musician and composer Andrew Balfour works with students in Camperville, Manitoba.





#### Iqaluit, Nunavut

The NAC Brass Trio performs with local musicians and students in a community concert co-presented by the NAC and the Qaggiavuut Society for a Nunavut Performing Arts Centre.

#### Oikiqtarjuaq, Nunavut

Simeonie Keenainak buys his first button accordion from the Hudson's Bay Company store in the island community of Oikiqtarjuaq, Nunavut while stationed there as an RCMP officer in 1973.



#### St. John's, Newfoundland and Labrador

NAC Orchestra Second Clarinet and St. John's native Sean Rice teaches students at Memorial University during the Atlantic Canada Tour.

#### Iqaluit, Nunavut

In 2012 Keenainak inspires students through the NAC's *Music Alive* Program: *Nunavut*.

#### Coley's Point, Newfoundland and Labrador

Coley's Point is the birthplace of the late playwright David French, and the setting of his classic play *Salt-Water Moon*, performed as part of English Theatre's 2011-12 season.

#### Regina, Saskatchewan

A young Karen Donnelly, now Principal Trumpet of the NAC Orchestra, first picked up the instrument in 1978 as a Grade 6 student in the St. Matthew Elementary School band program in Regina.



#### Montreal, Quebec

French Theatre co-produces *GAËTAN* (*pièces à assembler à la maison*) with Montreal's Momentum.

#### St. John's, Newfoundland and Labrador

Jillian Keiley, Simonivitch Prize-winning founder of the Artistic Fraud of Newfoundland theatre company, stages several plays that tour across Canada.

#### Charlottetown, Prince Edward Island

The NAC Orchestra premieres Estacio's *Brio: Toccata and Fantasy for Orchestra* at the NAC, and in Charlottetown, St. John's, and in Fredericton and Saint John, New Brunswick on the Atlantic Canada Tour.

#### Port Credit, Ontario

Jill Barber, born and raised in Port Credit, performs two sold-out shows in the NAC Fourth Stage during the 2011-12 debut season of *NAC Presents*.



#### Toronto, Ontario

The National Ballet of Canada performs John Neumeier's adaptation of Anton Chekhov's *The Seagull* at the NAC.

#### Ottawa, Ontario

In 2012 the NAC appoints Jillian Keiley as Artistic Director of English Theatre.

#### Montreal, Quebec

Incoming French Theatre Artistic Director Brigitte Haentjens, winner of the Simonivitch Prize, directs *L'Opéra de quat'sous*, a creation of Productions Siblylines [Montreal] as part of the NAC French Theatre 2011-12 season.

## Official languages

The National Arts Centre is the only multidisciplinary, bilingual performing arts centre in North America. It is committed to promoting linguistic duality and to enhancing the vitality of the English and French linguistic minority communities in Canada. For example, the NAC Orchestra led a small French-language performance and teaching tour in six Acadian communities during its Atlantic Canada Tour. The biennial *Zones Théâtrales* included nine productions highlighting the talent of French-language theatre professionals from all over Canada, and *NAC Presents* showcased emerging and established

Canadian Anglophone and Francophone artists from across the country. English Theatre presented *And Slowly Beauty...*, an English-language version of a play by Michel Nadeau translated by Maureen Labonté. The NAC also collaborated on initiatives such as *Les rencontres qui chantent*, a creative residency project for emerging Franco-Canadian singers-songwriters. And for people all over the world, the NAC promotes the bilingual character of our country through a wide range of learning activities, providing resources in French and English on its award-winning education website *ArtsAlive.ca*.







# Canadian Creativity

We are Canada's National Arts Centre, and we support Canadian artists whose creativity fills our lives with deep beauty, meaning and joy.

From the east of this great country to the west, and into the far reaches of Canada's North, it is our calling to help Canadian artists turn their vision from that first, mysterious stage of the creative process into the music, theatre and dance that feed our souls.

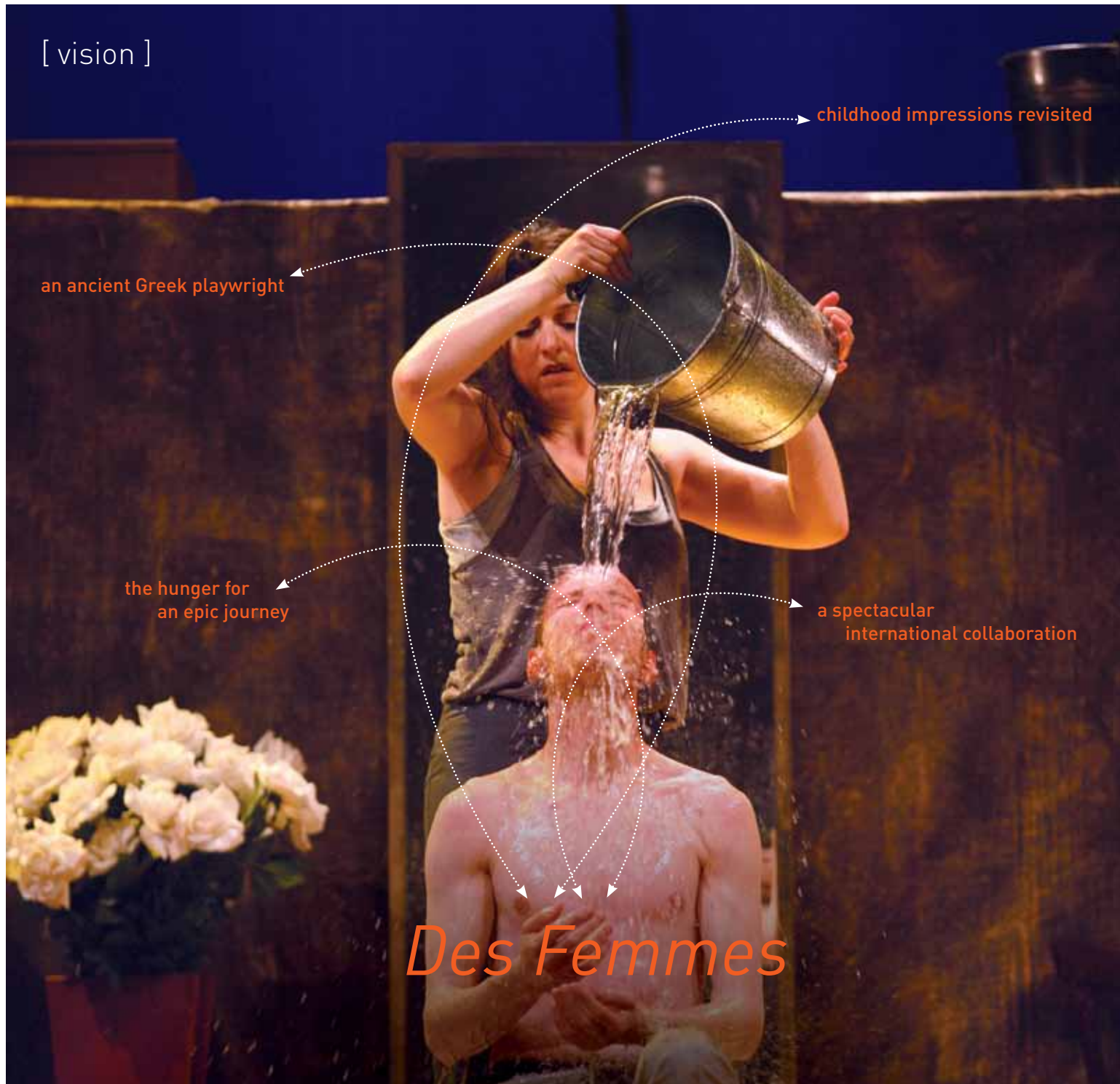
We know talent is but one part of the story.

Research — weeks, months or years of it — can form the bedrock of a creative journey. Workshops and rehearsals demand prolonged concentration, physical energy and emotional stamina. There is often evolution, with false starts and major changes, as creative work adapts and refines itself in subtle and surprising ways.

Finally there is performance, that great "letting go" when the creativity of our artists breaks through to us, and we — the fortunate audience — can be forever changed.

José Navas (Compagnie Flak) in *Personae*, photo: Valerie Simmons

[ vision ]



an ancient Greek playwright

childhood impressions revisited

the hunger for  
an epic journey

a spectacular  
international collaboration

## Des Femmes

"I wanted an epic, an adventure with a team, a crazy undertaking," Wajdi Mouawad told the Montreal-based newspaper *La Presse* of his controversial Sophoclean trilogy *Des Femmes*. "I wanted excessiveness, a lengthy journey with people I admire and respect. I wanted to be confronted with an impossible task."

Produced by Au Carré de l'Hypoténuse (France) and Abé Carré Cé Carré (Quebec), *Des Femmes* was co-produced by the NAC and many European theatre companies worldwide.

The culmination of Mouawad's five-year term as the National Arts Centre's Artistic Director of French Theatre, the trilogy is the first instalment of a larger cycle: he will direct all seven tragedies by the ancient Greek playwright in Mons, Belgium in 2015.

"Sophocles sensed that his world was coming to an end, a premonition about the fall of the Greek empire that occurred two years after his death," Mouawad told Switzerland's *Le Temps* newspaper. "What I find striking is that he announced the debacle, but without renouncing an idea of mankind. When I read Sophocles as a child, I was moved by that vibrato. A world was shattered, but all was not lost."



(photos: Jean-Louis Fernandez)





1. Peter Hinton and National Theatre School students 2. Students with CTV  
3. Paula Danckert, Jesse LaVercombe  
4. Julie Trépanier, Jesse LaVercombe  
(photos: Maurizio Ortolani)

*The Ark: Ibsen on Fogo Island* transplanted 12 professional actors, 11 National Theatre School students from across Canada, and 12 other artists and scholars to Fogo Island off the coast of Newfoundland to delve into the work of Norwegian playwright Henrik Ibsen. Led by Artistic Director Peter Hinton, who created English Theatre's yearly *Ark* workshops in Ottawa, this was a rare chance for artists to immerse themselves in a single subject — and in a setting much like the one that shaped the playwright's work — for three weeks.

Director and choreographer Dayna Tekatch led movement workshops. Actor, musician and singer Randi Helmers taught Norwegian folk songs. Translator Sylvia Söderlind, Ibsen scholar Errol Durbach and Norwegian actor Juni Dahr shared their knowledge.

The community shared their friendship.

"At the end of the day we make our plans to meet at 7:30 p.m. at the legion hall," wrote English Theatre Artistic Associate and Dramaturg Paula Danckert. "By the end of the evening the building is swaying, not by the wind and the rain, but by music, song and dancing feet. The days are long and full and stimulating, but nothing like the thrill of the evenings' welcome by those who live here."

[ rehearsal ]

an ambitious vision  
longed for and shared

resources and artistic  
leadership to make that  
vision real

forty First Nations,  
Métis and one  
Inuk performer

# King Lear

a twelve-week  
theatre workshop  
for the First Nations  
supporting cast

Canadian theatre history

The vision for an all-Aboriginal *King Lear* began with the late John Juliani, an actor, director and producer, who in 1967 shared it with his friend August Schellenberg. Forty-five years later, with Schellenberg in the title role and Peter Hinton at the helm, the vision came to life as rehearsal began.

"The other day we had all the village members and the speaking actors together rehearsing Act 1 Scene 1 for the first time," wrote Kevin Loring (Edmund) in the Native Earth Performing Arts blog *Hoka Heh!*. "August came over to me before we were about to begin, he had this sheepish grin on his face and he asked me if this was what I envisioned when we were talking about doing *Lear* in 2009. I looked around the room, people were preparing themselves, smoke from the smudge bowl was filling the rehearsal hall and billowing down the halls of the NAC; forty smiling, laughing, beautiful Aboriginal people gathered in a circle for one purpose: to tell one of the greatest stories ever told.

Was this what I envisioned?

'No, Augie,' I said. 'I couldn't have imagined this in my wildest dreams.'"



1. Jani Lauzon, August Schellenberg  
2. Kevin Loring 3. Lorne Cardinal  
4. Cast of *King Lear*  
(photos: Andrée Lanthier)





# Dionne Brand

an award-winning  
book of poetry

a dream for that  
poetry on the stage

creating a new piece  
of Canadian theatre

reimagining

reworking



1. Audrey Dwyer, Carol Cece Anderson  
2. Carol Cece Anderson, Andrew Moodie  
3. Jackie Richardson, Andrew Moodie  
4. Audrey Dwyer  
(photos: Andrée Lanthier)

In the creative process there is always change.

After many long days of rehearsal an actor may discover an element — a voice, a pair of shoes, a lift of the wrist — that takes her characterization to a different but entirely appropriate place.

A dancer might change a gesture and the “accident” is kept; the new phrase now resonates with the theme of the piece on a deeper level.

Or, a writer may reimagine her poetry and refashion it for the stage.

Dionne Brand is a Griffin Poetry Prize-winning poet (and past Poet Laureate of Toronto) whose book of poetry, *thirsty*, caught fire in the imaginations of Artistic Director Peter Hinton and Artistic Associate and Company Dramaturg Paula Danckert. Over the course of two English Theatre seasons, Brand has been a Playwright in Residence at the NAC.

“It’s exciting for me to move language to another kind of medium; to have the words I’ve written come out of the mouths and experiences of actors. The words take on a new life — perhaps their real life.”

Now a full-length play, *thirsty* will be presented as part of English Theatre’s 2012–13 season.

[ performance ]

an NAC commission

a new orchestral work  
created especially  
for the tour

dedicated to the memory of  
the late Canadian composer  
Malcolm Forsyth

connecting with  
Canadian audiences  
in four provinces

# Brio:

## Toccata and Fantasy for Orchestra

When John Estacio is sitting in the hall for a premiere of his work, he already knows a lot about how it will sound. He has worked and reworked it for months, he's tended to it through rehearsals in its newborn phase, when the piece walked, sometimes ran, and occasionally stumbled.

Still, the Edmonton composer will tell you that each performance packs a thrill.

*Brio: Toccata and Fantasy for Orchestra*, which was commissioned by the National Arts Centre, premiered there in November and again in St. John's, Charlottetown, Fredericton and Saint John during the Orchestra's Atlantic Canada Tour.

In every hall he would hear different aspects of the piece because acoustics are never the same.

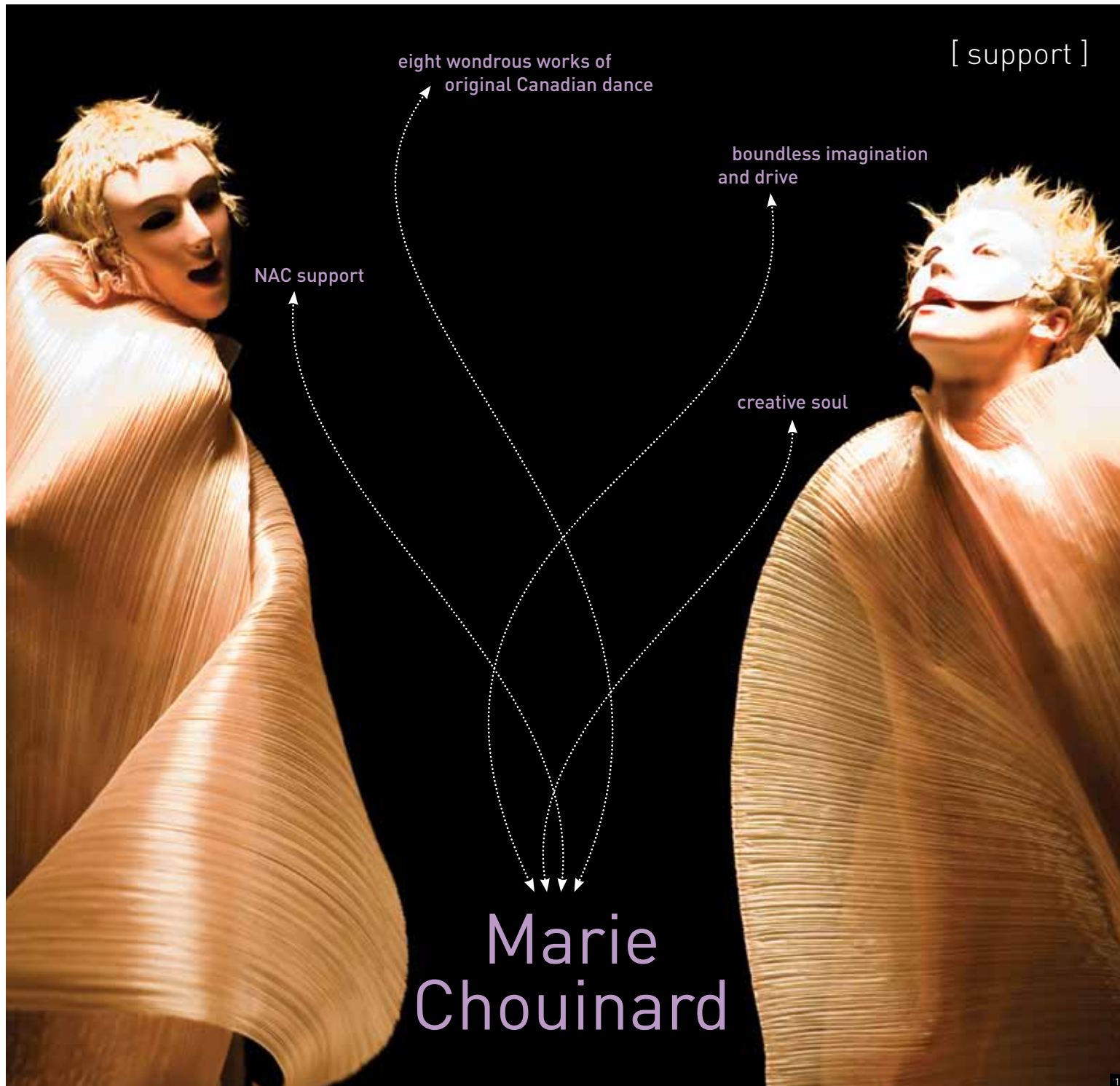
Neither, of course, is the audience.

"Each performance seemed to have its own personality," he said. "People were excited to be part of the premiere process. There was a lot of excitement about the NAC Orchestra coming to their province, not just with Beethoven or Mozart, but with something new, that this would be the first time the piece was ever done in their city, and in their province."



1. John Estacio and the NAC Orchestra  
2. John Estacio, Julian Kuerti and the  
NAC Orchestra 3. John Estacio works  
with students at Memorial University  
(photos: Fred Cattroll)





1 & 2. Compagnie Marie Chouinard in  
*THE GOLDEN MEAN (LIVE)*  
(photos: Sylvie-Ann Paré)

“Immense.”

That’s the word iconic Canadian dancer and choreographer Marie Chouinard uses to describe the National Arts Centre’s support of her career.

In the early 1980s, Chouinard was creating solo works for herself. In 1990, the Compagnie Marie Chouinard was born with *Les Trous du ciel*, its first creation with dancers. Three years later, a meeting between Chouinard and then NAC Dance Producer Jack Udashkin was the spark that would ignite a long and close relationship with the NAC.

“I remember clearly being at the NAC and talking to Jack, and he said, ‘Yes, let’s go for it!’ and in about five minutes a co-production was arranged. It was a great piece of momentum for me. The NAC was really active, alive and responsive to my creations, and is still today. They have always been close to the artists.”

For over more than 20 years she has created a remarkable canon of group works, eight of which have been co-produced and presented by the NAC. The relationship with Compagnie Marie Chouinard continues to be strengthened with NAC Dance Producer Cathy Levy; last year the NAC co-produced *THE GOLDEN MEAN (LIVE)* and presented it in November 2011 to a sold-out audience.





V. Tony Hauser

## Message from the Chair of the Board of Trustees

### The NAC: A Catalyst for Creation in Canada

Canada is a creative country blessed with incredible artists who animate their communities both large and small, from coast to coast to coast and far beyond our borders. Here at the National Arts Centre, we support Canadian artists — composers, playwrights and choreographers — in creating new works for the national and international stage. They are our storytellers, and they continue to surprise us and provoke us with new perspectives on the Canadian experience.

Stimulating creativity, providing the environment for artistic collaboration, and educating the next generation through workshops, masterclasses and outreach programs are just a few of the ways that the National Arts Centre helps to create a national cultural dialogue.

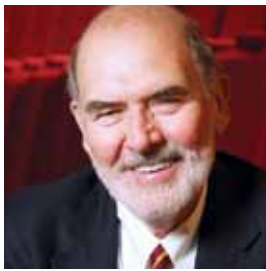
One of the most striking memories of the past season for me was walking along the wind-swept coast of Fogo Island, Newfoundland and Labrador, where I visited the NAC's intensive theatre workshop called *The Ark*. There, seasoned actors and acting students immersed themselves in the work of Henrik Ibsen. At the same time, at the opposite end of the country, actors from the NAC's English Theatre Company were hard at work on a co-production with the Belfry Theatre in Victoria, British Columbia. And the play? Maureen Labonté's new English translation of *And Slowly Beauty...* by Quebec playwright Michel Nadeau. It was a moment of pan-Canadian creation.

We're very proud that over the past three years, the NAC's Music Education Department has made a real impact in Canada's Far North with workshops and training for young musicians in places like Iqaluit, Pangnirtung and Igloolik. The workshops are often led by Inuit artists working with NAC musicians, and it has been wonderful to watch this creative collaboration grow.

The 2011–2012 season also saw the NAC Orchestra back on the road with a tour to Atlantic Canada, and I was with them every step of the way. Audiences enjoyed a brand new orchestral work commissioned by the NAC Orchestra called: *Brio: Toccata and Fantasy for Orchestra* by Edmonton composer John Estacio and dedicated to the late composer Malcolm Forsyth. This triumphant piece opened concerts in Newfoundland and Labrador, Prince Edward Island and New Brunswick. More than 80 education events took place during the tour, but the most memorable for me was watching the NAC's Music Director Pinchas Zukerman ask a young violinist from Halifax to stand up on her chair during a masterclass and perform her piece — an exercise in balance which immediately improved her sound. She was beaming.

Peter Herrndorf, the NAC's President and CEO, has been the driving force behind the effort to foster creation across the country during his extraordinary 13-year tenure. We are very lucky to have a leader and artistic team who understand how to foster artistic freedom — to give artists the space, time and financial capacity to focus on creating new work for the national and international stage. I thank him, our tireless NAC Foundation Board Chair Gail O'Brien, and our volunteer Board of Trustees and Foundation Board from across the country for their leadership and dedication to build a more creative Canada.

**Julia E. Foster**  
Chair, Board of Trustees



Trevor Lush

## Message from the President and CEO

### Canada: An Arts Nation

At the National Arts Centre, we've been saying for years that Canada's artists are this country's most important export product. When you travel the world and ask people the names of Canadians they know, many will automatically mention Christopher Plummer, Margaret Atwood, Robert Lepage, Cirque du Soleil or Céline Dion. More than anyone else, it is our artists who illustrate the true nature of Canada as a dynamic and diverse country of remarkable creativity.

At the NAC, we believe that Canada is an arts nation.

On May 5, 2012 we celebrated the 20<sup>th</sup> Anniversary of the Governor General's Performing Arts Awards with a ceremony at Rideau Hall and a gala at the National Arts Centre honouring the work of each of this year's recipients. We also opened an exhibition gallery featuring all of the 170 recipients over the past 20 years, and when you stroll along this majestic new space, you are struck by the extraordinary impact these artists have had on many generations of Canadians.

Part of the NAC's role is to honour Canada's greatest artists by showcasing their work on our stages, by co-producing new work across the country, by nurturing the next generation of artists through our expansive arts education programming, and by broadening our international reach through new media and the web. We are proud of our successes on all of these fronts.

This year the applause was thunderous when English Theatre's outgoing Artistic Director Peter Hinton presented a historic first — an all-Aboriginal performance of *King Lear*. Set in pre-Confederation Canada, Shakespeare's work was interpreted by a cast of renowned Aboriginal actors from across the country, including August Schellenberg, Tantoo Cardinal, Billy Merasty, Lorne Cardinal and Kevin Loring.

Similarly, the extraordinary work of Wajdi Mouawad, the NAC's outgoing Artistic Director of French Theatre, and particularly his monumental Sophoclean trilogy *Des Femmes*, received critical acclaim not only in Canada, but also throughout Europe. During his five years as Artistic Director, Wajdi established an international reputation as a playwright, actor and director, and the NAC is proud to have presented many of his works, including *Littoral*, *Incendies*, *Seuls*, *Forêts* and *Assoiffés*.

While we will miss the artistic leadership of Wajdi and Peter, we are also excited by the creative renewal their successors will bring to the NAC.

This fall, we are welcoming two exceptional women to our artistic leadership team — Jillian Keiley from Newfoundland and Labrador, who will head English Theatre, and Brigitte Haentjens from Quebec, whose first season as Artistic Director of French Theatre began in September 2012. Both are previous winners of the Siminovitch Prize, Canada's most prestigious theatre award.

They join the NAC's extraordinary creative team, which includes Cathy Levy, one of the best dance producers in North America; maestro Pinchas Zukerman, one of the greatest violinists and violists in the world; Heather Moore, the wonderful Executive Producer of the highly acclaimed *Prairie Scene* in 2011... and the upcoming *Northern Scene* (spring of 2013); and Simone Deneau, a gifted programmer who had the courage to start something completely new at the NAC — *NAC Presents*. In its first season, the all-Canadian programming stream in partnership with BMO Financial Group attracted younger audiences by shining the spotlight on the best emerging and established artists in contemporary music. We are extremely grateful to The Slight Family Foundation for supporting emerging artists who appear as part of *NAC Presents*.

The NAC is seeing exceptional results from their efforts: during the 2011–2012 season, the NAC staged almost 1,100 performances, attracted 567,000 people to those performances, and generated critical acclaim throughout Canada and around the world.

Not surprisingly, the arts are our passion at the National Arts Centre; but we're absolutely delighted that the arts are also a passion for more and more Canadians across Canada. A persuasive case in point — according to a recent survey from Statistics Canada, more Canadians are attending live theatre (22%) than are attending professional hockey games (14%).

It reinforces my earlier point — Canada is very much an arts nation.

**Peter A. Herrndorf**

*President and Chief Executive Officer*

# Report on strategic goals

Priority	Result
<b>ARTISTIC EXCELLENCE</b>	
Foster artistic excellence in the performing arts	<ul style="list-style-type: none"> <li>NAC Orchestra opens season with four-concert Russian Festival conducted by Pinchas Zukerman</li> <li>NAC Dance season features 17 companies, from Russia's Bolshoi Ballet and Germany's Tanztheater Wuppertal Pina Bausch to Montreal's Compagnie Marie Chouinard</li> <li>NAC French Theatre season includes <i>Des Femmes</i>, a trilogy of Sophoclean tragedies directed by outgoing Artistic Director Wajdi Mouawad, and <i>L'Opéra de quat'sous</i>, directed by incoming Artistic Director Brigitte Haentjens</li> <li>NAC appoints Jillian Keiley of St. John's, Newfoundland and Labrador as Artistic Director of English Theatre to succeed outgoing Artistic Director Peter Hinton</li> <li>NAC launches <i>NAC Presents</i> in partnership with BMO Financial Group, an all-new, all-Canadian programming stream showcasing the most exciting emerging and established artists in contemporary music today</li> </ul>
Celebrate Canada's performers, creators and volunteers who have made an enduring contribution to culture in Canada	<ul style="list-style-type: none"> <li>NAC produces Governor General's Performing Arts Awards 20<sup>th</sup> Anniversary Gala</li> <li>NAC Orchestra programs Jacques Hétu Celebration, a major two-concert retrospective of the late Quebec composer's work</li> <li>Ballet Jörgen Canada receives National Arts Centre Award for Distinguished Contribution to Touring</li> <li>NAC acquires Glenn Gould's piano from Library and Archives Canada and puts the piano on permanent display</li> </ul>
Commission, develop and support the creation of new Canadian works in all disciplines	<ul style="list-style-type: none"> <li>English Theatre co-produces its commissioned translation of <i>And Slowly Beauty...</i> with Belfry Theatre (Victoria)</li> <li>English Theatre presents <i>Penny Plain</i> by Ronnie Burkett Theatre of Marionettes, commissioned by Citadel Theatre (Edmonton), co-commissioned by the NAC, with co-commissioning partners Alberta Theatre Projects (Calgary), and the Cultch (Vancouver East Cultural Centre)</li> <li>English Theatre commissions a stage adaptation of Ann-Marie MacDonald's <i>Fall on Your Knees</i></li> <li>French Theatre co-produces <i>GAËTAN (pièces à assembler à la maison)</i> with Montreal's Momentum, and is one of many co-production partners for <i>Des Femmes</i>, produced by Au Carré de l'Hypoténuse (France) et Abé Carré Cé Carré (Montreal)</li> <li>Dance co-produces <i>THE GOLDEN MEAN (LIVE)</i> with Montreal's Compagnie Marie Chouinard, and joins the Canadian Network of Dance Presenters (CanDance) to support the creation of two original Canadian works — <i>Heart as Arena</i> by Dana Gingras   <i>Animals of Distinction</i>, and <i>Awda: Project XII</i> by Azure Barton &amp; Artists presented as part of the 2012 Canada Dance Festival, also co-produced by the NAC</li> <li>The NAC Orchestra-commissioned <i>Brio: Toccata and Fantasy for Orchestra</i> by Edmonton composer John Estacio premieres at the NAC in November and is performed throughout the NAC Orchestra's Atlantic Canada Tour</li> <li>The Orchestra will have nine new commissions by 2014 — three works each from Mr. Estacio and fellow NAC Award Composers Ana Sokolovic and Peter Paul Koprowski</li> <li>The <i>Composers Program</i> of the <i>NAC Summer Music Institute</i> celebrates its 10<sup>th</sup> anniversary</li> </ul>
Partner with national and international arts and education institutions to create unique, multi-disciplinary performances and projects	<ul style="list-style-type: none"> <li>English Theatre partners with the Fogo Island Arts Corporation on <i>The Ark: Ibsen on Fogo Island</i>, a theatre development project with 35 participants, including 12 professional actors from across the country and the second-year class of the National Theatre School</li> <li>French Theatre partners with Théâtre Le Clou to present <i>Les Zurbains</i>, a teen French-Canadian playwriting contest</li> <li>Dance co-produces new works by Canadian Crystal Pite and Akram Khan (U.K.), partnering with major international arts festivals and producers from Europe and Asia</li> <li><i>NAC Presents</i> partners with L'Association des professionnels de la chanson et de la musique to present <i>Les Vendredis de la chanson</i>, a francophone singer-songwriter concert series</li> <li>NAC New Media concludes installation of <i>Open Orchestra</i>, a high-definition orchestra simulator with partners McGill University, the National Youth Orchestra, Humber College, the University of Toronto and the University of British Columbia</li> </ul>



Priority	Result
<b>ARTISTIC EXCELLENCE</b> (continued)	
Partner with national and international arts and education institutions to create unique, multi-disciplinary performances and projects ( <i>suite</i> )	<ul style="list-style-type: none"> <li>NAC and the Governor General's Performing Arts Awards Foundation partner with the Canadian Film Centre (CFC) to pair Toronto writer and filmmaker Daniel Perlmutter with GGPAA recipient and comedy legend Eugene Levy through the Governor General's Performing Arts Awards Mentorship Program which is generously supported by The Keg Spirit Foundation</li> </ul>
<b>GOING NATIONAL</b>	
Continue to host and be actively involved with national festivals, events and celebrations	<ul style="list-style-type: none"> <li>NAC, the <i>Ottawa Citizen</i> and CBC Radio present a free outdoor concert commemorating the 10<sup>th</sup> anniversary of Sept. 11, 2001</li> <li>Extensive planning for <i>Northern Scene</i>, which will showcase Canada's northern artists</li> <li>The biennial <i>Zones Théâtrales</i> showcases professional theatre from francophone communities throughout Canada and the Quebec regions</li> <li>In Calgary the NAC co-presents the 10<sup>th</sup> Magnetic North Theatre Festival, Canada's national festival of contemporary theatre in English</li> <li>NAC sponsors and hosts MusicFest Canada's 40<sup>th</sup> anniversary with more than 10,000 young Canadian musicians</li> <li>NAC co-produces the Canada Dance Festival, featuring a number of emerging contemporary choreographers in its 25<sup>th</sup> anniversary</li> <li>Hosted by the Honourable James Moore, Minister of Canadian Heritage and Official Languages, the NAC hosts two Ottawa premieres of Canadian films — <i>Monsieur Lazhar</i> directed by Philippe Falardeau, and <i>Breakaway</i> directed by Robert Lieberman</li> <li>The finals of the 35<sup>th</sup> annual Canadian Improv Games at the NAC hosts 210 young people from across Canada</li> </ul>
Work collaboratively with local orchestras, boards of education and arts organizations to address the gap in arts education in the schools	<ul style="list-style-type: none"> <li>In partnership with local orchestras and boards of education in Alberta, Saskatchewan and Nunavut, the NAC's <i>Music Alive Program</i> reaches approximately 12,000 young people in Alberta, Saskatchewan and Nunavut, and completes a successful pilot year in Manitoba</li> <li>English Theatre hosts <i>March Break Theatre Program</i> for at-risk students</li> <li>NAC Dance works with artist educators to present in-school workshops in association with the National Ballet of Canada's production of <i>The Seagull</i></li> </ul>
Commission, create, produce and present more Aboriginal and Inuit artists and their work	<ul style="list-style-type: none"> <li>English Theatre presents an all-Aboriginal <i>King Lear</i> featuring renowned actor August Schellenberg</li> <li>Extensive planning for <i>Northern Scene</i>, which will celebrate the work of 250 artists from Yukon, the Northwest Territories, Nunavut, Nunavik and Nunatsiavut in the nation's capital in the spring of 2013</li> <li>Extensive planning for the NAC Orchestra's Northern Canada Tour, which will include six concerts and 60 educational events in all three Northern territories, and showcase some of the North's best known musicians</li> <li><i>Music Alive Program</i> showcases Aboriginal artists and music in Alberta, Saskatchewan, Nunavut and Manitoba</li> </ul>
Showcase French Canadian voices from both inside and outside Quebec	<ul style="list-style-type: none"> <li>The 11<sup>th</sup> annual <i>Laboratoires du Théâtre français</i> brings 12 actors from across Canada to masterclasses at the NAC</li> <li>The NAC presents <i>Zones Théâtrales</i>, a biennial festival that presents and promotes professional theatre from francophone communities across Canada and the Quebec regions, and that features nine productions (including two world premieres), four readings of unpublished scripts and two play-development workshops</li> <li>The English Theatre season includes its commissioned translation of Michel Nadeau's <i>And Slowly Beauty...</i> by Maureen Labonté, a coproduction with Belfry Theatre (Victoria)</li> <li>Les Surveillantes, Tricia Foster, Random Recipe and Stef Paquette were among the many French-Canadian artists showcased as part of <i>NAC Presents</i></li> <li>NAC French Theatre Artistic Director Wajdi Mouawad directs a staged reading of <i>Dehors</i>, the latest work by Saskatoon-born Associated Author Gilles Poulin-Denis</li> <li>Dance presents three performances of <i>Personae</i>, a new solo work by NAC Associate Dance Artist José Navas (Montreal)</li> <li>Dance presents <i>THE GOLDEN MEAN (LIVE)</i>, an NAC co-production and the latest creation by legendary Montreal choreographer Marie Chouinard to a sold-out audience</li> </ul>

Priority	Result
<b>GOING NATIONAL</b> (continued)	
Co-produce with theatre and dance companies across Canada	<ul style="list-style-type: none"> <li>The NAC presented seven co-productions with Canadian performing arts organizations, including Dana Gingras / Animals of Distinction (Vancouver) in Dance, Belfry Theatre (Victoria) in English Theatre, and Momentum (Montreal) in French Theatre.</li> </ul>
Engage Canadians where they live through online concerts, archive collections and podcasts	<ul style="list-style-type: none"> <li>NAC launches <i>NAC Orchestra Concerts on Demand</i>, offering 12 uninterrupted, commercial-free performances by the NAC Orchestra and guest artists</li> <li>94,000 listeners log onto <i>NACmusicbox.ca</i> — a free online learning resource that allows students, teachers and music lovers to listen to 200 recordings of the NAC Orchestra</li> <li>NAC New Media produces podcast episodes of the <i>NACOcast</i>, <i>Hinterviews</i>, <i>Explore the Symphony</i> and the <i>NAC Dance podcast</i>, attracting 3.8 million downloads</li> <li>Dance adds four new podcasts to its series of interviews with some of the world's greatest dance artists</li> </ul>
Connect with Canadians through expanded touring activities	<ul style="list-style-type: none"> <li>The NAC Orchestra's Atlantic Canada Tour comprising nine concerts, more than 80 education events and two webcasts reaches 10,000 Canadians</li> <li>Orchestra plans for 2012 Northern Canada Tour and 2013 China Tour</li> <li>Orchestra travels to Toronto for its annual performance at Roy Thomson Hall</li> <li>Members of English Theatre Company perform <i>And Slowly Beauty...</i> in Victoria</li> <li>NAC Dance facilitates national tour of <i>Correria/Agua</i> by France's Compagnie Käfig</li> <li>11 National Theatre School students, 12 professional actors and 12 other artists and scholars assemble in Fogo Island, Newfoundland for three weeks to explore the work of Norwegian playwright Henrik Ibsen through <i>The Ark: Ibsen on Fogo Island</i></li> </ul>
Showcase gifted Canadian performers and exciting performances from the world of entertainment to complement our core programming	<ul style="list-style-type: none"> <li><i>NAC Presents</i> includes 33 performances from emerging and established artists, including Rufus Wainwright, Emilie-Claire Barlow and Gordon Lightfoot, with 14 sold-out shows</li> <li>Variety Programming performances include Feist, Jeff Beck, B.B.King, Patrick Huard and the musical <i>West Side Story</i></li> </ul>
<b>THE ART OF LEARNING</b>	
Offer year-round artist training and NAC artist residencies	<ul style="list-style-type: none"> <li>NAC Music Education department presents 14<sup>th</sup> annual <i>Summer Music Institute</i>, the fifth annual <i>Institute for Orchestral Studies</i>, and the second <i>Canadian Conductors Workshop</i></li> <li>Poet and novelist Dionne Brand and Métis/Dene playwright Marie Clements are Playwrights in Residence</li> <li>NAC Variety and Community Programming hosts <i>Les rencontres qui chantent</i>, a creative residency project for emerging Franco-Canadian singer-songwriters in partnership with Alliance nationale de l'industrie musicale (ANIM) and Village en chanson de Petite-Vallée</li> <li>Dance increases the number of its masterclasses for pre-professional and professional dance artists, led by renowned artists with international guest companies</li> </ul>
Increase education and outreach programs in Theatre and Dance	<ul style="list-style-type: none"> <li>English Theatre leads <i>The Four Nations Exchange</i>, a 12-week theatre skills training program for members of the Ottawa Aboriginal community</li> <li>English Theatre provides online season study guides on designated plays for teachers, students and the public</li> <li>English Theatre's Family Day celebration features free educational activities for families</li> <li>Dance provides in-school talks on the history of the art form</li> </ul>
Provide educators with tools to encourage arts in the classroom	<ul style="list-style-type: none"> <li>The NAC's <i>Music Alive Program</i> in Alberta, Saskatchewan, Manitoba and Nunavut provides arts education resources to generalist teachers in more than 100 schools</li> <li>French Theatre develops <i>Aiguiser les regards</i>, inviting students to write or draw reviews of French Theatre performances</li> <li>French Theatre launches <i>Multiplier les regards</i>, a year-long series of conferences with special guests to support teachers accompanying students to theatre</li> <li>Aboriginal Advisor Suzanne Kepttwo facilitates a workshop for teachers called "Using Theatre to Integrate Aboriginal Perspectives Across Curriculum"</li> <li>Artistic Director Peter Hinton delivers a "Teaching Shakespeare" workshop to local teachers</li> <li>Dance offers professional-development opportunities for teachers</li> </ul>

Priority	Result
<b>THE ART OF LEARNING</b> (continued)	
Expand our masterclasses and development opportunities with renowned visiting artists	<ul style="list-style-type: none"> <li>• <i>Laboratoires du Théâtre français</i> allows theatre artists from across Canada and abroad to share their experiences with professional colleagues</li> <li>• Dance holds masterclasses with top dance artists from Canada and abroad, including Irish dancer Colin Dunne, former Compagnie Marie Chouinard dancer Kirsten Andersen and Joffrey Ballet Artistic Director Ashley Wheater</li> <li>• Artist educator Annemarie Cabri leads workshops over three days at two Ottawa high schools, followed by a workshop at the NAC, backstage tours and a ballet history discussion with local dance historian Kathryn Jones</li> </ul>
Enhance the reach and impact of our education and outreach website <i>ArtsAlive.ca</i>	<ul style="list-style-type: none"> <li>• Over 2.5 million education resources, including study guides, teacher resource kits and other NAC-created materials are downloaded from <i>ArtsAlive.ca</i> by teachers, students and arts enthusiasts across Canada and around the world</li> <li>• <i>Writing Home</i>, a retrospective exhibit on the late Canadian playwright David French (produced by the NAC in association with Theatre Museum Canada), is adapted for <i>ArtsAlive.ca</i></li> </ul>
Telemmentor young artists across the country	<ul style="list-style-type: none"> <li>• NAC New Media produces more than 25 broadband videoconference masterclasses this season</li> <li>• Pinchas Zukerman telementors students at Manhattan School of Music, and gives masterclasses with students in Tel Aviv, Helsinki and across the globe</li> <li>• New Media's Hexagon Studio establishes broadband videoconference link with Inuksuk High School (Iqaluit)</li> </ul>
<b>EARNING OUR WAY</b>	
Build on the development of NAC priorities through the fundraising efforts of the NAC Foundation	<ul style="list-style-type: none"> <li>• NAC Foundation raises more than \$6.1 million in 2011–2012 from donors across Canada</li> <li>• The 15<sup>th</sup> annual <i>National Arts Centre Gala</i> featuring Sarah McLachlan raises more than \$621,000 (net) for the National Arts Centre's <i>National Youth and Education Trust</i></li> </ul>
Increase our paid attendance in programming and events, and commercial activities	<ul style="list-style-type: none"> <li>• The NAC stages 1,097 performances last season. Total box office revenue for all performances is \$20,003,814</li> <li>• The total 2011–12 box office for NAC programming (subscription and ticket sales) is \$10,083,482 — an increase of 8.64% over the previous year</li> <li>• The NAC attracts more than 1.1 million patrons to performances, events and commercial activities at the NAC</li> <li>• <i>NAC Presents'</i> successful inaugural season includes 14 sold-out performances, bringing in over 14,000 attendees and over \$600,000 in revenue</li> </ul>
Improve our net profits in our commercial parking, food service and rental hall operations	<ul style="list-style-type: none"> <li>• Net revenues increase by 1%, Food and Beverage and Parking Services increase by 5.2% and 5.5% respectively, and Hall Rentals generate \$779,000 in net income</li> </ul>
<b>AUDIENCES AT THE CENTRE</b>	
Create adult-learning experiences in all our disciplines	<ul style="list-style-type: none"> <li>• Artistic Director Peter Hinton speaks to audiences before every performance in the English Theatre season</li> <li>• NAC artistic directors, producers and respected media personalities give pre-and post-performance chats and podcasts with visiting artists from all disciplines</li> <li>• Dance presents an exhibit of behind-the-scene photographs by National Ballet of Canada principal dancer Aleksandar Antonijevic</li> <li>• The retrospective exhibit <i>Writing Home</i> on the playwright David French tours to Toronto's Tarragon Theatre</li> </ul>
Reach out to new audiences through viral marketing and social media	<ul style="list-style-type: none"> <li>• The season brings 406,816 views of NAC video clips on the NAC's YouTube Channel; 9,616 fans of our Facebook pages; over 25,000 page views for the NAC blog; and our Twitter followers almost double to 7,314</li> </ul>
Redesign and revitalize the NAC Web site	<ul style="list-style-type: none"> <li>• <i>Concerts on Demand</i> gives Canadians and music lovers around the world access to recently performed, high-quality, full-length NAC Orchestra performances online, only days after the works are performed on the Southam Hall stage</li> </ul>
Collaborate with our customers to enrich their arts experience	<ul style="list-style-type: none"> <li>• Marketing undertakes extensive audience research, seeking views on potential programming, pricing, customer experience and more</li> </ul>





# Year in review

left to right. Peter Oundjian conducting at the *Hope and Remembrance* concert (photo: Trevor Lush). Sarah McLachlan performing at the *NAC Gala* (photo: Sonia Recchia). Tour soloist Jan Lisiecki thanks the Charlottetown audience during the Atlantic Canada Tour (photo: Fred Cattroll). Pinchas Zukerman (photo: David Bazemore)

**Music.** Every piece of music is informed and made new by the creativity of the artists who perform it, and the NAC Orchestra season was a living example of how that creativity touches and inspires Canadians.

Before the season began, and in partnership with the *Ottawa Citizen* and CBC Radio, the Orchestra connected with Canadians across the country through a deeply moving concert that took place on the roof of the NAC — an extraordinary setting to commemorate the 10th anniversary of the tragic events of September 11, 2001. Led by Toronto Symphony Orchestra Music Director Peter Oundjian and featuring the Ottawa Cathedral Choir of Men and Boys, the free *Hope and Remembrance* concert began at 8:46 a.m and was attended by more than 3,000 people (on the NAC roof and seated on the grass in the surrounding area), as well as being broadcast live by the CBC Radio network.

The season kicked off with a four-concert Russian Festival created and conducted by Pinchas Zukerman that featured works by Tchaikovsky, Prokofiev, Shostakovich and Rachmaninoff and that garnered audience and critical acclaim. On September 24, the *NAC Gala*, which annually raises funds for the *National Youth and Education Trust*, featured Canadian singer-songwriter Sarah McLachlan performing new orchestral arrangements of her music that were commissioned by the NAC Orchestra. In October, the Orchestra led by Danish conductor Thomas Søndergård performed Gary Kulesha's *Third Symphony* — an NAC-commission premiered by the NAC Orchestra in 2007.

In November, the Orchestra visited Atlantic Canada in a nine-concert tour playing to full houses in St. John's, Charlottetown, Halifax, Moncton, Fredericton, Saint John and at CFB Gagetown. The Orchestra also participated in more than 80 education activities from November 13 to 25. The Tour was remarkable for several reasons.

First, it marked a significant milestone for a Canadian orchestra tour by showcasing three young Canadian classical musicians — 17-year-old Calgary pianist Jan Lisiecki as featured soloist, Toronto's Julian Kuerti as guest conductor, and NAC Orchestra Second Clarinet Sean Rice of St. John's. (All three were nurtured at the NAC's *Summer Music Institute*.)



Second, the Tour featured the newly commissioned work *Brio: Toccata and Fantasy for Orchestra* by Edmonton's John Estacio, which is dedicated to the late Canadian composer Malcolm Forsyth. *Brio* is the first of nine new works that the NAC Orchestra commissioned from Mr. Estacio and his fellow NAC Award Composers Ana Sokolovic and Peter Paul Koprowski. Mr. Estacio was present for all the performances of *Brio*, and throughout the tour engaged in seven lively discussions with the audience, community groups, and with the composers of tomorrow through universities in the region.

Third, the Orchestra's joint performance with Symphony Nova Scotia with Pinchas Zukerman as conductor and soloist demonstrated the Orchestra's support of Canadian orchestras: all proceeds from the sold-out event in Halifax went to the Symphony's *Listen to the Future* endowment.

The fourth remarkable aspect of the Tour was the incredible range of education activities it offered, including masterclasses, student matinees, and coaching sessions with students, local choirs and orchestras. Highlights included performing for and with Sistema New Brunswick, which offers free orchestral music lessons to underprivileged children, and a small French-language performance and teaching tour to schools in six Acadian communities. The Tour, which attracted widespread national and international media attention, was a resounding success that will soon be followed by another — this time to Northern Canada — in the fall of 2012.

In January the Orchestra performed a historic joint concert with the U.K.'s Royal Philharmonic Orchestra in Southam Hall that featured Pinchas Zukerman performing Bruch's *Violin Concerto No. 1 in G minor* and a breathtaking two-orchestra rendition of Berlioz's *Symphonie Fantastique*.

One of the NAC's strategic goals is to program major retrospectives of the work of Canada's greatest composers. In February, the Orchestra did just that with two concerts devoted to the Quebec composer Jacques Hétu, marking the second anniversary of his untimely death. The Jacques Hétu Celebration featured both chamber and orchestral works, including *Antinomie* — a piece the NAC commissioned in 1977 and that marked the beginning of the Orchestra's long relationship

left to right. Alain Trudel, Pinchas Zukerman and the NAC Orchestra during the Jacques Hétu Celebration (photo: Brent Gervais). Principal Clarinet Kimball Sykes teaches a student at Memorial University during the Atlantic Tour (photo: Fred Cattroll). Richard Greenblatt and Ted Dykstra in *2 Pianos 4 Hands* (photo: Rick O'Brien). *Creation* cast (photo: Andrée Lanthier)

with the composer. The celebration also included an exhibit of photos, documents and interpretive panels on the brilliant composer.

In March, the NAC Orchestra welcomed Venezuelan conductor and *Summer Music Institute* alumnus Diego Matheuz for his main series debut. A product of Venezuela's renowned El Sistema free music education program, Matheuz conducted an electrifying *Carmina Burana* by Orff that brought a sold-out crowd to their feet.

In April, Pinchas Zukerman and the Orchestra offered audiences a rare treat — the complete *Brandenburg Concertos* by J.S. Bach. The next day Pinchas and the Orchestra made their annual visit to Toronto's Roy Thomson Hall as part of the Toronto Symphony Orchestra's subscription series, with *Antinomie* by Jacques Hétu as part of the program.

The NAC Orchestra closed its season in June with concerts featuring Pinchas Zukerman as conductor and soloist, and that showcased three members of the NAC Orchestra — Yosuke Kawasaki (Concertmaster), Jethro Marks (Principal Viola) and Joel Quarrington (Principal Bass) in Mozart's *Serenata notturna*, as well as a memorable performance of the *Brahms Double Concerto in A minor* by Pinchas and Principal Cellist Amanda Forsyth.

The CTV Pops six-concert series was a great success, with some programs appealing to a broad range of patrons, and some deliberately — and very successfully — targeted to a younger audience. Under the leadership of Principal Pops conductor Jack Everly, highlights included *A Celtic Celebration with Natalie MacMaster* that packed Southam Hall for three nights, and *A Ray Charles Tribute* featuring Ellis Hall on piano and vocals and guest conductor Jeff Tyzik.

Music also programmed an incredibly innovative concert in June: a screening of *The Lord of the Rings: The Fellowship of the Ring*, with Canadian composer Howard Shore's score performed live by the Orchestra and a massed choir. The concert was a hit that successfully attracted a much younger audience to hear the NAC Orchestra.



left to right. Jennifer Waizer, Rachelle Casseus, Jamie Mac and Thomas Olajide in *Oliver!* (photo: Andrée Lanthier). *Penny Plain* (photo: Trudie Lee). *S'embrasent* (photo: Caroline Laberge). *Nathan* (photo: Ulysse Lemerise Bouchard)

**English Theatre.** There were wonderful moments of creative beauty on the NAC stages throughout the season — a season that included five productions featuring the English Theatre Company and four presentations from other Canadian theatre companies.

The season began with intensive NAC theatre activity on both coasts of Canada. In September, 11 National Theatre School students, 12 professional actors and 12 other artists and scholars assembled in the remote community of Fogo Island, Newfoundland and Labrador to explore the work of Norwegian playwright Henrik Ibsen through a unique theatre research initiative called *The Ark: Ibsen on Fogo Island*. At the same time, on Canada's west coast the English Theatre resident company was rehearsing for the English language premiere of *And Slowly Beauty...* by Michel Nadeau — an NAC-commissioned translation by Maureen Labonté, and an NAC co-production with Victoria's Belfry Theatre, directed by its Artistic Director Michael Shamata. It was the first time in the NAC's history that English Theatre was involved in major creative projects on both the east and west coast simultaneously.

*King Lear* directed by Peter Hinton closed the season. Set in pre-Confederation Canada, the memorable production starred an all-Aboriginal cast from across the country with the renowned actor August Schellenberg in the title role. Opening night attracted artists and Aboriginal leaders from across the country.

Other highlights included *Penny Plain* by Ronnie Burkett, which was co-commissioned by the NAC in celebration of the 25<sup>th</sup> anniversary of his Theatre of Marionettes; *Monster Makers*, in which children created their own monster and walked it through the NAC; and Peter Anderson's *Creation*, which was set in the round — the first time English Theatre had used that format in 18 years.

English Theatre also focuses on play development through its Playwrights in Residence program, often in partnership with the Canada Council for the Arts, which every year invites playwrights of

Aboriginal or culturally diverse background to undertake in-depth exploration of a particular script. Now in its fifth year, the NAC was honoured to have award-winning poet, novelist, and essayist Dionne Brand, and Métis/Dene playwright Marie Clements in residence. The products of their residencies — *thirsty* by Dionne Brand and *The Edward Curtis Project* by Marie Clements — are part of the 2012–13 English Theatre season.

English Theatre's 2011–12 season was also an incredible box office success, with the largest single ticket sale in English Theatre's 43-year history. Led by the smash hit holiday musical *Oliver!*, the highest-grossing and most-attended production in NAC English Theatre history, and followed by Ted Dykstra and Richard Greenblatt's farewell tour of *2 Pianos 4 Hands*, Sandra Shamas' special presentation of *Wit's End III: Love Life*, and *King Lear*, the strong audience response was a testament to Peter Hinton in his last season as Artistic Director after seven highly successful years. Though 2012–13 will be the last season Peter Hinton has programmed, it marks an exciting first — a season featuring all women playwrights for the first time in the NAC's history.

The stage is now set for Jillian Keiley of St. John's, Newfoundland and Labrador — a director known for her creativity and imaginative staging — who this year takes over as the new Artistic Director of English Theatre.

**French Theatre.** The climax of French Theatre's season of creation was the North American premiere of *Des Femmes*, in which Wajdi Mouawad staged three plays by Sophocles — *The Women of Trachis*, *Antigone* and *Electra*. *Des Femmes* was the controversial first instalment of Wajdi's "Sophocles Project" that will culminate in Mons, Belgium in 2015 in its final form — a performance of all seven Sophoclean tragedies at one time.

French Theatre co-produced the creation of *GAËTAN (pièces à assembler à la maison)*, a one-man show created, directed and performed by





Marcel Pomerlo of Montreal's Momentum that drew an enthusiastic response from critics and audience alike. Also on the 2011–12 playbill was the world premiere of *Nathan*, a daring and imaginative play written and directed by Emmanuel Schwartz. Other highlights included Olivier Choinière's *Chante avec moi*, which won the Prix de la critique (Critics' Choice Awards) for Best Production (Montreal); *Jackie*, directed by former French Theatre Artistic Director and Governor General's Performing Arts Award-winning director Denis Marleau; and *Photo-Romance*, a North American exclusive by renowned Lebanese artists Lina Saneh and Rabih Mroué.

Mouawad directed a staged reading of *Dehors*, a new work by Saskatoon-born playwright Gilles Poulin-Denis, as part of the *Associated Authors Program* that invites three Franco-Canadian authors to develop new works, and Mouawad also directed French Theatre's 11<sup>th</sup> edition of *Les Laboratoires* that brought 12 actors from across Canada to masterclasses at the NAC.

Wajdi Mouawad completed his highly creative term as French Theatre's Artistic Director in 2011–12. We now welcome the arrival of another very talented theatre artist — Brigitte Haentjens. The director of last year's highly acclaimed production of *L'Opéra de quat'sous*, and the first woman to hold the position in the history of the NAC, audiences are eagerly awaiting her first season as Artistic Director.

**Dance.** The NAC Dance season celebrated the best dance creations from across Canada and around the world with 43 performances from 17 different companies.

The season got off to a wonderful start in October with the return of Belgium's Sidi Larbi Cherkaoui and his company EASTMAN with two performances of *Babel* (*words*), co-choreographed by Damien Jalet. In November audiences flocked to *Out of Time* by Irish step-dancing prodigy Colin Dunne, and to the exclusive Canadian engagement of Germany's Tanztheater Wuppertal Pina Bausch — one of the great dance companies of the world — with *Danzón*. Receiving wide

left to right. *Banquise* (photo: Benjamin Struelens). *Jackie* (photo: Caroline Laberge). Svetlana Zakharova as Kitri in *Don Quixote* (photo: Damir Yusupov ©Bolshoi Ballet). Lisa Phinney Langley Dancers Andrew Turner and Susanne Chui, part of the 2012 Canada Dance Festival (photo: Scott Munn).

audience and critical acclaim, this was the company's third visit to the NAC in seven years, and the first since the death of its iconic choreographer in 2009. The NAC also partnered with the Goethe Institut and Mongrel Media to present a sold-out screening of Wim Wenders's 3D film *PINA* in association with the performance.

*The Nutcracker* is a December classic at the NAC and this season it was the Pennsylvania Ballet's turn to delight the audience with the company's interpretation of George Balanchine's *Nutcracker*. In February, André Gingras returned to the NAC as Artistic Director of Dance Works Rotterdam to present his explosive series *Anatomica* to a sold-out Theatre. The following week an Argentinean company of 10 of Buenos Aires's best dancers in *Tango Pasión* choreographed by Hector Zaraspe, former coach to Rudolf Nureyev, performed in front of a sold-out house.

In March, Chicago's Joffrey Ballet performed a sold-out evening of dance works by three celebrated choreographers in Southam Hall. The next month featured choreographer John Neumeier's critically acclaimed *The Seagull* by the National Ballet of Canada, based on the classic play by Anton Chekhov and accompanied by the NAC Orchestra. A special exhibition of backstage photographs called *Feet and Mirrors* by National Ballet principal dancer Aleksandar Antonijevic was held in the Southam Hall lobby. That same month, renowned modern dance company Alvin Ailey® American Dance Theater gave a sold-out performance of mixed repertoire.

And then in May, after a 38-year absence, the NAC presented Russia's world-famous Bolshoi Ballet with five sold-out performances of its spectacular full-length classic *Don Quixote*, accompanied by the NAC Orchestra. More than 10,500 patrons attended this powerful and thrilling ballet. In June, the 2012 Canada Dance Festival featured over 100 dance artists and companies from across the country. The festival, which is co-produced by the NAC, celebrated its 25<sup>th</sup> anniversary this year.



left to right. *Babel* (words) by Sidi Larbi Cherkaoui and Damien Jalet (photo: Koen Broos). Joffrey Ballet (photo: Herbert Migdoll). Rufus Wainwright (photo: Mathias Clamer). Jean Leloup (photo: José Enrique Montes Hernandez)

Fostering new work has always been an important pillar of NAC Dance and a particular priority for Producer Cathy Levy, and NAC Dance strengthened that commitment during the 2011–12 season with investments in three major dance pieces.

In November, Dance presented a sold-out, critically acclaimed performance of *THE GOLDEN MEAN (LIVE)*, the latest work by Marie Chouinard, Canada's queen of contemporary dance and an NAC Associate Dance Artist. Co-produced by the NAC, it received its world premiere at the Vancouver 2010 Cultural Olympiad.

In February, Dance presented the Akram Khan Company for three performances of *Vertical Road*, an NAC co-production by the world-renowned British choreographer Akram Khan. The third show was added due to public demand, and standing ovations followed each of the three performances.

And critically acclaimed Canadian dancer-choreographer Dana Gingras and her company Animals of Distinction presented her most recent project, *Heart as Arena*, in the Studio in May. An NAC Associate Dance Artist, the work was co-produced by the NAC with other members from the CanDance Network Creation Fund.

Dance also supports new work by including recent creations in its seasons, and 2011–12 was no exception. In January the Royal Winnipeg Ballet performed Mark Godden's *Svengali* in Southam Hall, and in March NAC Associate Dance artist José Navas brought his beautiful new solo work *Personae* to the NAC Studio, where it was extremely well received by audience and critics alike.

**NAC Presents.** *NAC Presents* in partnership with BMO Financial Group completed a triumphant first season in 2011–12. The first new programming stream to be added since the NAC was founded in 1969, the concert series showcases the country's best emerging and established artists in contemporary music. The debut

season featured 33 performances in a wide variety of genres, including rock, pop, blues, folk and jazz, and attracted a receptive audience with over a dozen sold-out shows.

Three centrepiece performances took place in Southam Hall. The first was by Montreal's Rufus Wainwright, who over the past decade has received international acclaim for his songwriting. JUNO Award-winning Canadian indie-rockers Sam Roberts played in February to an extremely enthusiastic audience. And in June, the legendary Gordon Lightfoot entertained his legions of fans with low-key and intimate performances.

Other highlights include Quebec's Jean Leloup and The Last Assassins; pianist Michael Kaeshammer and a six-piece band; Toronto's rising jazz star Sophie Milman, who performed to two sold-out houses in the Fourth Stage; Montreal hip-hop group Random Recipe, who had the audience dancing for most of the evening; the ethereal Sarah Slean, performing numbers from her latest album *Land and Sea*; Jill Barber, who performed two sold-out two shows; Polaris Prize nominees The Sadies; New Brunswick singer-songwriter David Myles; and Ottawa's own Sneezy Waters in a sold-out show.

*NAC Presents* continued its partnership with l'Association des professionnels de la chanson et de la musique to present emerging francophone artists from Ontario and Western Canada with performances by Kyssi Wète, Manitoba's Les Surveillantes and Tricia Foster.

**Variety.** There were many Variety highlights in Southam Hall throughout the year. In November, the highly popular Canadian singer-songwriter Feist performed to a sold-out crowd. In February, the French language play *Broue* — a perennial favourite at the NAC — delighted audiences once again. And in the summer, a wonderful Broadway production of *Wicked* delighted audiences for several weeks. Other notable performers include British GRAMMY Award-winning guitarist Jeff Beck, Vancouver-based rocker Matthew Good; Scottish comedy sensation Danny Bhoy, Quebec comedic actor Patrick Huard, and blues legend B.B. King.



left to right. Random Recipe. Jeff Beck (photo: Ross Halfin). B.B. King. Minor Empire.

**Community Programming.** In September, the Ottawa Symphony Orchestra opened its season in Southam Hall with *Rhapsody on a theme of Paganini* featuring pianist Frédéric Lacroix and *Symphony no. 5* by Shostakovich. In October, Opera Lyra Ottawa's children's opera *The Barber of Bytown* ran for 14 performances, 10 of which were attended by school groups. In December, members of the Ottawa Turkish community presented a sold-out performance by Minor Empire, featuring Canadian jazz musician and guest artist Jane Bunnett.

Other highlights included the Ottawa International Jazz Festival, which brought dozens of exceptional international jazz performances to the NAC; the Ottawa StoryTellers and Les Contes Nomades, with a presentation featuring renowned Quebec actor Albert Millaire; performances by local musicians Kelly Craig, Amanda Bon and Steve Berndt; and the annual Cappies gala that involved 32 high schools from the National Capital Region in theatre productions, acting and writing reviews.

## Youth and education highlights

**Music.** Over 12 days in the fall, NAC Orchestra musicians fanned out across more than nine cities and 15 communities throughout Atlantic Canada, reaching 10,000 audience members, students, teachers and young artists through more than 80 educational events in Newfoundland, Prince Edward Island, Nova Scotia and New Brunswick. The Tour was ripe with learning and sharing, with the Orchestra forging connections and building relationships with Atlantic Canadian audiences and artists of the future.

There were nearly two dozen tour teaching sessions led by Orchestra musicians, as well as Music Director Pinchas Zukerman, Kenneth Kiesler, Director of the NAC *Summer Music Institute's Conductors Program*, composer John Estacio, and GRAMMY Award-winning choral conductor Duain Wolfe. These top-level professionals worked in collaboration with local orchestras, universities, choirs, bands and other community music organizations to inspire young Atlantic Canadians.

Other events included student matinees, workshops, sectional rehearsals, lectures, private coaching, musicians-in-the-schools performances, question-and-answer sessions and broadband master classes. Highlights included *Building Community Through Music*, a





broadband music education awareness event hosted by children's rights advocate Craig Kielburger, and a student matinee at CFB Galetown for military families.

In addition to the Tour, the NAC's music education and outreach activities reached nearly 900,000 patrons — locally, nationally and online. Last year the NAC expanded the *Music Alive Program*, which brings classical and Aboriginal musicians to schools in remote or rural areas to work with children and support teachers. Developed in close consultation with local governments and school boards to meet community needs, the program is active in 300 schools in Alberta and Saskatchewan, has completed a successful pilot year in Manitoba, and is now reaching many northern communities in Nunavut, such as Iqaluit, Igloolik, Pangnirtung, Rankin Inlet and Kugluktuk.

In June the NAC hosted the 14<sup>th</sup> annual *Summer Music Institute*, which drew some of the most promising young classical performers, composers and conductors from across Canada and around the world to receive exceptional training from an internationally renowned faculty. Founded by Pinchas Zukerman, the Institute attracted 90 students from Canada and 11 other countries. The Institute also celebrated the tenth anniversary of its *Composers Program*, led by Gary Kulesha.

**English Theatre.** For Shannon Currie, a second-year acting student at the National Theatre School of Canada, the opportunity to study with the NAC's English Theatre Company for three weeks on a remote island off the coast of Newfoundland was a dream come true.

Created by the NAC's Artistic Director of English Theatre Peter Hinton in 2006, *The Ark* is an intensive workshop on a specific period of theatre history. The 2011 edition focused on Norwegian playwright Henrik Ibsen. Shannon was one of 11 second-year acting students from The National Theatre School who were joined by a dozen professional actors from across the country. The group met with a leading Norwegian actor, an Ibsen scholar, an expert on translated texts and a set designer, and worked with a movement coach, a voice coach and a playwright.

left to right. The NAC Brass Trio in a community concert as part of *Music Alive Nunavut* (photo: NAC). NAC Orchestra Principal Trumpet Karen Donnelly coaches Iqaluit students as part of *Music Alive Nunavut* (photo: NAC). Elementary school fiddle students in Igloolik as part of *Music Alive Nunavut* (photo: NAC). *Marguerite* (photo: Michel Pinault)

"Opportunities like this mean the world to a young actor," Currie said.

Another highlight of Peter Hinton's final season included the magnificent all-Aboriginal production of *King Lear*. According to Shakespeare's text, Lear roamed his lost kingdom with 50 followers, typically portrayed by a handful of offstage noise makers. Hinton wanted to represent Lear's followers on stage with a real cast, so he invited 40 First Nations, Métis and one Inuk performer to join a 12-week theatre workshop called the Four Nations Exchange.

"It was an experience of a lifetime," said participant Fred Cattroll, a celebrated photographer by day, who became a *King Lear* actor by night.

**French Theatre.** NAC French Theatre reached out to children and youth of all ages in 2011–12, with nine productions — six for children and three for youth — as well as innovative initiatives to reach young artists.

Théâtre Bouches Décousées' production of *Marguerite*, filled with images of the circle of life, was aimed at toddlers as young as 18 months.

Older children enjoyed *Le Chant de la mer* from Nuages en pantalon and *Le Grand Voyage de Petit Rocher* from the Théâtre de la Vieille 17, an Ottawa-based theatre company.

And for teenagers, French Theatre hosted *Les Zurbains*, a contest for young writers that also took place in Montreal and Quebec City. With four professional playwrights, as well as two representatives from Montreal's Théâtre Le Clou, the jury evaluated nearly 80 texts written by young people between the ages of 14–17 from Ottawa, Gatineau, Orleans and Hawkesbury. Participating schools received a classroom visit from writer Éric Charlebois, who coached the students on writing and editing. Twelve young people were subsequently invited to an intensive writing workshop directed by professional writers and actors, and a reading of their works in front of an audience of their friends and family. One of the texts was chosen to be produced next season by Théâtre Le Clou in Montreal.



left to right. Marcel Jeannin and Alyx Melone participated in *The Ark* (photo: Maurizio Ortolani). *Le Grand Voyage de Petit Rocher* (photo: Mathieu Girard). *Les Zurbains* (photo: spinprod.com). NACmusicbox.ca website.

The department's wonderful programming for young people has been shaped by Benoît Vermeulen, the Artistic Associate for Children and Youth, who will be departing French Theatre after four highly successful years.

**Dance.** Masterclasses by visiting artists are a staple in NAC Dance's work with young people.

In 2011–12, Dance worked with the National Ballet of Canada to create unique outreach and education activities surrounding their production of *The Seagull*. Artist educator Annemarie Cabri visited two Ottawa schools for week-long residencies, culminating with school visits to the NAC, a workshop for teachers, and attendance at *The Seagull*.

Young dancers from the National Capital Region also got to work with top dance artists from abroad, including Ashley Wheater, the Artistic Director of the Joffrey Ballet (USA), André Gingras, the Artistic Director of Dance Works Rotterdam (The Netherlands), and Colin Dunne (Ireland) who taught a class of aspiring Irish, highland, tap and contemporary dancers.

Masterclasses can be invaluable to teachers, too. Following a session by Matthew Rushing, the Rehearsal Director with the Alvin Ailey® American Dance Theater, a teacher wrote to say that the experience “had been essential in her teachings, not only because of the company dancers’ amazing talent and skills, but because of who and what they represented.”

Other companies that offered masterclasses included Guangzhou Ballet (China), Akram Khan Company (U.S.), Compagnie Käfig (France), Dana Gingras | Animals of Distinction (Montreal), Royal Winnipeg Ballet (Canada) and the Bolshoi Ballet (Russia).

**New Media.** NAC New Media provides a wide variety of resources to support learning about the performing arts. In 2011–12 it created *Concerts on Demand*, which gives audiences around the world access to high-quality NAC Orchestra performances online only days after the works are performed on the Southam Hall stage. The feature is part of *NACmusicbox.ca*, a free online learning resource that allows students, teachers and music lovers to listen to 200 recordings by the NAC Orchestra.

New Media also concluded the installation of *Open Orchestra*, a high-definition orchestra simulator with partners McGill University, the National Youth Orchestra, Humber College, the University of Toronto, and the University of British Columbia. *Open Orchestra* uses high-definition immersive video and contextual sound to provide individual musicians with the very realistic experience of playing in an orchestra or jazz ensemble, allowing them to enhance their musical preparation and expand their repertoire.

More than 2.5 million education resources, including NAC-created study guides, teacher resource kits and other reference and learning materials were downloaded from *ArtsAlive.ca*, the NAC's award-winning arts and education website, during the 2011–12 season. New Media also adapted *Writing Home*, a retrospective exhibit on the late Canadian playwright David French, for the website.

The NAC continues to be a leader in telementoring, so much so that the CBC Radio's legendary nightly radio program *Ideas* featured Pinchas Zukerman's pioneering use of the technology that enables him to teach students in cities as close as New York to as far away as Tel Aviv.

The NAC's podcasts continue to be extremely popular with 3.8 million podcast episodes downloaded in 2011. The *NACocast* is particularly well liked, and ranks in the top five classical music podcasts on iTunes.

# Governor General's Performing Arts Awards

## We are an Arts Nation

Artists are Canada's most important export product. They symbolize our country for much of the world. Artists are our true ambassadors.

Canada is an arts nation.... a nation of musicians, actors, directors, dancers, filmmakers, composers and choreographers. In 1992, a small group of distinguished Canadians understood this. The late Right Honourable Governor General Ramon John Hnatyshyn and his wife Gerda, Peter Herrndorf and Brian Robertson were the catalysts behind the Governor General's Performing Arts Awards. They — with early support from organizations such as the Government of Canada, the National Arts Centre, the Canada Council for the Arts, the Canadian Conference of the Arts, the CBC and Bell Canada — created the Awards and its companion gala.

Since their creation, the Governor General's Performing Arts Awards have celebrated 170 laureates, all of them daring individuals... builders, innovators, idealists and perfectionists.

On May 5, 2012, it was standing room only in the NAC's Southam Hall as the 20<sup>th</sup> group of laureates was honoured: Geddy Lee, Neil Peart and Alex Lifeson of the band RUSH, Mary Walsh, Denis Marleau, Paul-André Fortier, Janina Fialkowska, Deepa Mehta, Des McAnuff and Earlene Collins. Enbridge returned for the third year as Presenting Sponsor of the Governor General Performing Arts Awards Gala, and confirmed their support through 2015.



**From left:** Mrs. Sharon Johnston and laureates Geddy Lee, Neil Peart and Alex Lifeson of RUSH, Janina Fialkowska and Earlene Collins at the May 5, 2012 Governor General's Performing Arts Awards Gala.

**ROLLING STONE MAGAZINE:** A lot of people are furious that you guys aren't in the Rock and Roll Hall of Fame. How do you feel about it?

**ALEX LIFESON:** We've received awards that mean an awful lot more to us than being in the Hall of Fame. We got the Governor General's Performing Arts Award a couple weeks ago. That's really the highest accolade you can get in this country for the performing arts, and it's recognized nationally, and I felt so proud as a Canadian to be in this esteemed group of artists that have been there for the last 20 years.

*Excerpt from a June 18, 2012 Rolling Stone Magazine Interview with guitarist Alex Lifeson of RUSH, recipients of the 2012 Governor General's Performing Arts Award for Lifetime Artistic Achievement.*



## The 20<sup>th</sup> Governor General's Performing Arts Awards at the National Arts Centre – May 5, 2012



Matthew Larkin conducts the Boy and Girl Choristers of Ottawa Cathedral Choir, performing *The Spirit of Radio* in tribute to RUSH.



Rock and roll legend Pete Townsend joined 2012 NAC Award laureate Des McAnuff on stage for a raucous medley performance of hits from The Who's *Tommy* Broadway musical.



Earlaine Collins, recipient of the 2012 Ramon John Hnatyshyn Award for Voluntarism in the Performing Arts, with opera singer Russell Braun.



Filmmaker Deepa Mehta, Sir Salman Rushdie and Mrs. Laureen Harper arrive at the Gala.



Theatre director Des McAnuff, actor and satirist Mary Walsh and Governor General David Johnston.



Peter Herrndorf, Gerda Hnatyshyn and Brian Robertson.



**Above:** RUSH guitarist Alex Lifeson and pianist Janina Fialkowska.

**Left:** Literary giant Sir Salman Rushdie pays tribute to filmmaker Deepa Mehta.



Dancer and choreographer Paul-André Fortier and theatre director Denis Marleau.

# Board of Trustees



Left to right: Julia E. Foster (Board Chair), Normand Latourelle (Vice-Chair), Kimberley Bozak, Adrian Burns, Christopher Donison, Larry Fichtner, Claude Gauvin, Frederick MacGillivray

Julia E. Foster, Chair – 1, 2, 3, 4, 5, 6  
*Toronto, Ontario*

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Adrian Burns – 3, 4\*  
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*Ottawa, Ontario*

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1. Audit Committee
2. Finance Committee
3. Marketing and Communications Committee
4. Human Resources and Compensation Committee
5. Governance, Nominating and Ethics Committee
6. Capital Planning Committee

\* Committee Chair

# Artistic and creative leadership

Pinchas Zukerman  
*Music Director,  
National Arts Centre Orchestra*

Cathy Levy  
*Producer, Dance*

Peter Hinton, O.C.  
*Artistic Director, English Theatre*

Wajdi Mouawad, O.C.  
*Artistic Director, French Theatre*

Heather Moore  
*Producer and Executive Director,  
Northern Scene*

Simone Deneau  
*Producer, NAC Presents and  
Variety and Community Programming*

Michael Blackie  
*Executive Chef*

# Senior management

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*President and CEO*

Geneviève Cimon  
*Director, Music Education  
and Community Engagement*

Debbie Collins  
*Director, Human Resources*

Kari Cullen  
*Special Advisor to the CEO,  
and Executive Producer of the  
Governor General's Performing Arts Awards*

Christopher Deacon  
*Managing Director,  
National Arts Centre Orchestra*

Fernand Déry  
*Managing Director, French Theatre*

Douglas Eide  
*Director, Information Technology  
and Administrative Services*

Alex Gazalé  
*Production Director*

Paul Hennig  
*Director, Production Operations*

Diane Landry  
*Director, Marketing*

David Mc Cuaig  
*Director of Operations*

Jane Moore  
*Chief Advancement Officer,  
National Arts Centre Foundation*

Maurizio Ortolani  
*Producer, New Media*

Daniel Senyk  
*Chief Financial Officer*

Rosemary Thompson  
*Director, Communications and Public Affairs,  
and Corporate Secretary*

Fran Walker  
*Director, Patron Services*

Jayne Watson  
*CEO, National Arts Centre Foundation*

Nancy Webster  
*Managing Director, English Theatre*



# Management Discussion and Analysis

The National Arts Centre Corporation (the “Corporation”) regularly presents subscription seasons in music, dance and theatre in both of Canada’s official languages. In addition, the Corporation presents a variety of other programming and makes its facilities available to other presenters and artists. Biennially, it presents upcoming and established regional artists in the performing, visual and culinary arts under the banner of the Scenes (Atlantic, Alberta, Quebec, British Columbia, Prairie and Northern). The Corporation offers frequent activities for young people and learning opportunities for all ages.

The Corporation remains committed to the fulfillment of its strategic goals published in *Performing for Canadians*:

- Artistic Excellence: Creating, producing and performing great work;
- Going National: Expanding our national role;
- The Art of Learning: Focussing on youth and education;
- Earning Our Way: Increasing our earned revenues; and
- Audiences at the Centre: Building relationships with our customers.

These strategic goals support the Corporation’s legislative mandates, which are to maintain and operate the National Arts Centre (the “Centre”), to develop the performing arts in the national capital region, and to assist the Canada Council for the Arts in developing the performing arts elsewhere in Canada.

The Canada Council recognizes the role that the National Arts Centre has played and continues to play in the creation, production and distribution of the performing arts across Canada and abroad, as well as the development of individual artists.

To this end, the National Arts Centre and the Canada Council for the Arts have entered into an agreement to:

- support performance and creation on a national basis;
- foster the creative development and artistic excellence of both artists and performing arts organizations in all regions of the country;
- promote public engagement and arts education, and;
- work in partnership to enhance and improve the capacity of each organization to deliver results.

## Resources

### Physical Resources

The Corporation owns and operates the National Arts Centre, the largest bilingual performing arts centre in Canada. The Centre is situated on 2.6 hectares in downtown Ottawa, bordering on the Rideau Canal, a UNESCO World Heritage Site. The Centre’s performance facilities include four halls, (Southam Hall, 2,323 seats; Theatre, 897 seats; Studio, 305 seats; Fourth Stage, 175 seats), 25 dressing rooms, 3 workshops and 2 rehearsal halls. A box office, restaurant, interior parking, intermission bars and checkrooms provide services to patrons. In addition, several multi-purpose rooms may be used for education, performances and receptions.

### Human Resources

The Corporation is comprised of a 10-member Board of Trustees and is led by a Chief Executive Officer, supported by 17 directors and 7 artistic and creative leaders.

Performances are labour-intensive and rely on a large number of behind-the-scenes personnel. The Corporation employs people with varied specialized skills. A large number of employees whose work is

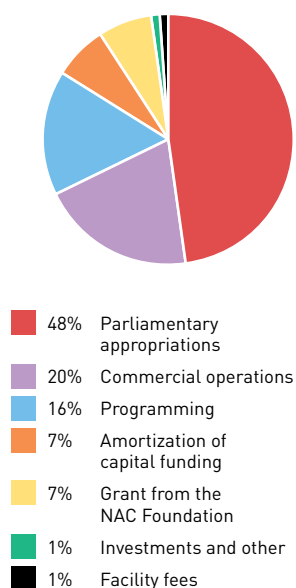
dependent on the demands of programming and sales have variable schedules and work on an as-needed basis. The National Arts Centre Orchestra's musicians are self-employed, although a collective agreement sets out their fees and working conditions at the Centre and while on tour.

Personnel Paid at August 31	Full-Time			Part-Time		
	Current year	Previous year	Change	Current Year	Previous Year	Change
Non-union personnel	160	159	1	109	131	-22
Stage personnel	15	15	0	177	166	+11
Foodservices employees	28	28	0	170	177	-7
Ushers, Janitorial, Maintenance, Garage and Security personnel	40	41	-1	129	120	9
<b>Total Employees</b>	<b>243</b>	<b>243</b>	<b>0</b>	<b>585</b>	<b>594</b>	<b>-9</b>
Musicians	46	46	0	10	10	0
<b>Total Payroll</b>	<b>289</b>	<b>289</b>	<b>0</b>	<b>595</b>	<b>604</b>	<b>-9</b>

Gross Payroll	Current year	Previous year	Change
Total part-time and full-time combined:	884	893	-9

Full-Time Equivalents (FTE)	Current year	Previous Year	Change
Employees FTE	396	395	+1
Musicians FTE	53	52	+1
Total Payroll FTE	449	447	+2

Revenues



## Financial Resources

Funding for the Corporation's activities is derived from programming revenues through ticket sales and fees, commercial revenues from food and beverage sales, parking and hall rentals, grants from the National Arts Centre Foundation, parliamentary appropriations and other sources such as interest and facility fees.

The Corporation is a registered charity and the National Arts Centre Foundation is the agency through which it raises funds. Fundraising revenues are derived from special events, individual donations, sponsorships, planned giving and legacies, and corporate gifts.

## Financial Overview

For the year ended August 31 2012, the Corporation is reporting a surplus from operations of \$321,000 before a one-time restructuring cost of \$460,000 resulting in a total annual deficit of \$139,000. The operating results are \$321,000 better than the planned break even budget. Throughout the Corporation, revenue enhancement and cost reduction measures were undertaken during the year.

Total revenues, including parliamentary appropriations, have decreased by \$15,000 to \$71,248,000. Within this total, earned revenues decreased by \$257,000 and parliamentary appropriations increased by \$242,000. Total expenditures, including a restructuring charge of \$460,000, have increased by \$925,000 to \$71,387,000.

In Budget 2012, the Corporation was informed that it would be contributing to the government's Deficit Reduction Action Plan. In order to be able to balance its budget for 2012–2013 it was necessary to take action in 2011–2012. This included workforce reductions and the Corporation incurred one-time restructuring costs of \$460,000.

## Selected Financial Results

### Programming

Programming activities consist mainly of the four subscription disciplines in Music, English Theatre, French Theatre and Dance, and a variety of other programs such as *NAC Presents*, Galas, and the biennial Scenes. These activities are supported by departments such as Box Office, Marketing, Production and New Media.

Programming revenues consist largely of ticket sales. Fees and Grants were lower compared to the previous season by \$629,000 because 2011–2012 was an off year for the biennial Scene festival. Overall, single ticket sales from all sources were higher by \$851,000 in the current year. However, revenues from the *Prairie Scene* single ticket sales in 2010–2011 were \$292,000 resulting in the comparative single ticket sales, year-over-year, actually increasing by \$1,143,000.

Music's revenues were \$268,000 higher than the previous year, mostly due to the production of the *The Lord of the Rings: The Fellowship of the Ring* in the current year's Summer Programming.

English Theatre's revenues were higher by \$606,000 in the current year in large part due to the phenomenal successes of *Oliver!*, *2 Pianos 4 Hands* and *Wit's End III: Love Life*.

French Theatre's revenues were \$32,000 lower and the costs were higher by \$276,000. The current year was a transition year for the Artistic Director and their assistants causing an overlap, which increased payroll expenses and travel costs by \$139,000. The production costs in the Theatre Series for the current year increased by \$115,000, mostly due to higher artistic fees for the internationally acclaimed work of *Des Femmes* — Wajdi Mouawad's first instalment of his "Sophocles Project" which will culminate in Mons (Belgium) in 2015.

Dance's revenues were \$239,000 lower than the previous year as the result of ballet programming. The six sold-out performances of the Kirov Ballet in 2010–2011 exceeded the Bolshoi Ballet's five performances in 2011–2012.

Other programming revenues decreased by \$400,000. The decrease was mainly due to the *Prairie Scene* (\$961,000) in the previous year. However, the official launch of *NAC Presents* in the fall of 2011 increased revenues by \$368,000 in the current year, mostly due to the success of the Gordon Lightfoot and Rufus Wainwright shows. Also, grants of \$137,000 were received from the Canada Council for the Arts in the current year to support the biennial festival *Zone Théâtrales*.



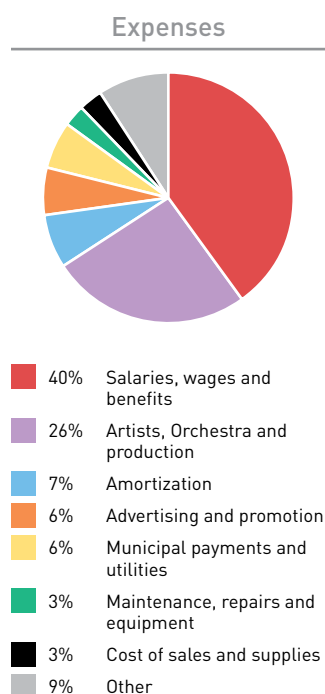
### Grants from the National Arts Centre Foundation

The Board of Directors of the National Arts Centre Foundation (the “Foundation”) authorized a grant of \$4,512,000 (\$4,288,000 in 2010–2011) to the Corporation for designated programs. The Foundation is a key element of the Corporation’s strategy of increasing earned revenues.

### Commercial Operations

Commercial revenues are derived from food, beverage and parking sales, and the rental of halls (performance spaces). Revenues from food, beverage and parking vary with the level of programming and attendance. Rental revenues are affected by both the availability of touring productions and the availability of the Centre’s halls on dates suitable to touring companies. Providing food, beverages and parking to customers enhances the experience of an evening’s performance and provides additional financial support to the Corporation’s activities. The rental of the Centre’s performance spaces also provides a cost-effective way of presenting variety, opera, symphonic and Broadway-type productions in the National Capital Region without the risk and the costs involved in developing and managing large productions.

Parking’s net income was \$257,000 higher with daily and evening parking revenues increasing by 12% and 6% respectively, mostly due to the closure of two exterior lots within walking distance of the Centre and rate increases. The net income from restaurant, catering and intermission bars also increased by \$49,000. However, the net income from the rental of halls has decreased by \$264,000, largely due to a decreased number of Broadway-type productions. This season saw fewer performances following the previous year’s blockbuster *The Lion King*.



### Parliamentary Appropriations

Parliamentary appropriations for operations exclude funds invested in property, plant and equipment. The parliamentary appropriations for operations include special purpose grants for the Governor General’s Performing Arts Awards Gala and the *Zones Théâtrales* festival.

### Maintaining the National Arts Centre

Work continues on the refurbishment of the Centre’s infrastructure funded from Treasury Board’s risk management reserve. The refurbishment of the Centre’s elevators, stage lifts, exterior lighting, fire alarm panel and garage structure is complete. The balance of the unused funds are held in a separate account and is reported on the Balance Sheet under *Restricted cash held for specified capital projects*.

These projects have experienced delays for a variety of reasons, a common situation for a renovation of an existing structure. The situation is compounded by the uniqueness of the Centre’s construction. In addition, costs are exceeding initial estimates and the scope of the projects has changed to conform to the funding. To date, there have been no claims against the Corporation and no injuries reported to the Corporation from the construction, nor has the Centre experienced any disruptions to its performances and services.

## Risks

There are still many of the Centre’s systems that have exceeded their useful lifespan and the quality of the original equipment has allowed the Centre to operate without a major disruption. In 2011, the NAC engaged an independent engineering consultant to undertake a Building Condition Audit and prepare a Building Condition Report. The objective of the audit and report was to review and assess the current condition of

the facility, as well as develop a 30-year capital plan. The capital plan outlines the work required to correct deficiencies or degraded conditions in the short term, and a forecast of replacement requirements over the long term. The building audit included a review of the building envelope, structural, mechanical and electrical systems, and elevating devices. The Building Condition Report concluded that significant repairs and upgrades are required to the Centre's physical infrastructure. Further engineering investigations and analysis are required to more accurately scope and estimate the required recapitalization of the Centre. In addition to refining the estimates to a higher level of reliability, these further engineering studies will enable management to properly assess the operational risks and prioritize the work in an informed manner. These further engineering studies will be completed within the next 12 to 18 months.

Funding cutbacks, in both the government and private sectors, may affect the Corporation's financing, and the financing of its artistic partners in years to come. The Corporation has little latitude for cost-cutting once the season has been announced and contracts signed.

The Corporation's self-generated revenues rely heavily on the sales of tickets, meals, parking and gifts from individuals and corporations — goods and services that are best described as discretionary purchases. The uncertain global economic conditions may affect the financial environment and warrants concern, especially for ticket, parking, and restaurant sales.

There has been progress in the repairs to the Centre's systems, but new challenges are arising. Public Works and Government Services Canada (PWGSC) is proposing changes to the operation of their central heating plant. The size, function and complexity of the Centre require the Corporation to operate ventilation systems, which use steam for heating. PWGSC is proposing supplying hot water for heating, requiring larger systems. While the Corporation supports reducing the environmental impact of its operations, the impact on the operation of the Centre will be significant and disruptive.

## Outlook

In Budget 2012, as part of the Deficit Reduction Action Plan, it was announced that the Corporation's parliamentary appropriations would be reduced by \$105,000 in the April 2012 to March 2013 period, \$1,835,000 in 2013–2014 and \$1,935,000 in 2014–2015 and ongoing. The Corporation has aggressively pursued new sources of revenue and reduced expenses, including a reduced number of employees that will take effect in 2012–13, in order to adapt to the new realities. The Corporation has presented a balanced budget for 2012–2013.

The popularity of the Centre's national educational, touring and outreach programs (such as the Scenes), continues to grow. The Corporation will continue to pursue its goals of artistic expansion, excellence and relevance on the national stage in the performing arts while respecting the need for tight financial management.

In the coming year, the National Arts Centre Orchestra will tour Canada's northern territories, with six concerts and 60 educational activities in Iqaluit, Nunavut, Yellowknife, Northwest Territories and Whitehorse, Yukon. Activities are also planned in Pangnirtung and Rankin Inlet, Nunavut. Music Director Pinchas Zukerman will conduct four concerts in the Beethoven Festival.

French Theatre Artistic Director Brigitte Haentjens will present her initial season on the theme of “rien de ce qui est humain ne m’est étranger” — nothing that is human is alien to me. The season will include a Canadian premiere of *Zesty Gopher s’est fait écraser par un frigo* and a North American exclusive presentation of *La réunification des deux Corées* written by the internationally acclaimed writer and director Joël Pommerat. Brigitte Haentjens will also be directing two productions: *le 20 novembre* and *La nuit juste avant les forêts*. French Theatre is also launching two new clubs: *Les Y* focuses on drama novices between the ages of 18 to 34; and *Club des Affamés* centres on adolescents aged 14 to 17.

In English Theatre, Artistic Director Peter Hinton has chosen to present plays exclusively created by women for his final season that asks the audience to “Imagine the Possibilities.” The season opens with *The Glace Bay Miners’ Museum*, which embodies the theatre of Nova Scotia, to celebrate the 50<sup>th</sup> anniversary of Halifax’s Neptune Theatre. Theatre Calgary’s blockbuster co-production of *Pride and Prejudice* promises to rival last year’s production of *Oliver!* Not to be missed are Peter Hinton’s premiere production of *thirsty* and incoming Artistic Director Jillian Keiley’s spectacular direction of *Metamorphoses*.

In Dance, Producer Cathy Levy will present one of the most comprehensive dance programs of any organization in Canada through an encore season themed “A World of Dance in Ottawa” with internationally acclaimed presentations from Grupo Corpo, Compañía Maria Pagés, Hofesh Shechter Company, Carte Blanche, Lemi Ponifasio/Mau and Tao Dance Theater. The Houston Ballet will perform the Canadian premiere of *Marie*, while Canada’s Kidd Pivot/Crystal Pite performs *The Tempest Replica* in its Canadian premiere. The Royal Winnipeg Ballet and The National Ballet of Canada return, accompanied by the National Arts Centre Orchestra. Dance is expanding their subscription offering with the introduction of *Face 2 Face*, featuring a week of 15 performances of dance duets in three intimate venues.

Producer Simone Deneau will bring Canada’s most exciting and vibrant artists – from iconic to improvisational — to the national stage with *NAC Presents*. Featured artists will include Diana Krall, Holly Cole, Alex Cuba, Ariane Moffatt, Lisa LeBlanc and Blackie and the Rodeo Kings.

From April 25 to May 4, 2013, the Corporation will be presenting the *Northern Scene*, the sixth in a series of national Scene festivals celebrating and showcasing our country’s finest established and emerging artists. Northern Scene will celebrate the work of 250 artists from Yukon, the Northwest Territories, Nunavut, Nunavik and Nunatsiavut in the nation’s capital. Musicians, actors, dancers, writers, visual and media artists, filmmakers, storytellers, and chefs will bring their unique talents to audiences throughout the region — a virtual Northern invasion!



# Financial statements

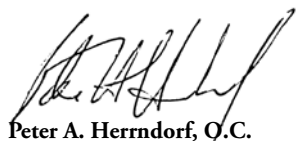
## Management responsibilities

Management is responsible for the preparation of the financial statements and the Annual Report. Responsibility for their review is that of the Audit Committee of the Board of Trustees. The financial statements were prepared by Management in accordance with Canadian generally accepted accounting principles and include estimates based on Management's experience and judgement. The financial statements have been approved by the Board of Trustees on the recommendation of the Audit Committee. Other financial and operating information appearing in the Annual Report is consistent with that contained in the financial statements.

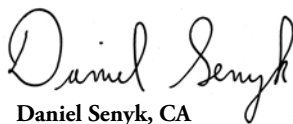
Management maintains books and records, financial and management control and information systems designed in such a manner as to provide reasonable assurance that reliable and accurate information is produced on a timely basis and that the transactions are in accordance with the applicable provisions of Part X the *Financial Administration Act* and regulations, the *National Arts Centre Act*, and the by-laws of the Corporation.

The Board of Trustees of the Corporation is responsible for ensuring that Management fulfills its responsibilities for financial reporting and internal control, and exercises this responsibility through the Audit Committee. The Audit Committee discharges the responsibilities conferred upon it by the Board of Trustees and meets on a regular basis with Management and with the Auditor General of Canada, who has unrestricted access to the Committee.

The Auditor General of Canada conducts an independent audit of the complete financial statements of the Corporation in accordance with Canadian generally accepted auditing standards and on an annual basis reports on the results of that audit to the Minister of Canadian Heritage and Official Languages and also to the Chair of the Board of Trustees of the National Arts Centre Corporation.



**Peter A. Herrndorf, O.C.**  
*President and Chief Executive Officer*



**Daniel Senyk, CA**  
*Chief Financial Officer*

November 22, 2012



**Auditor General of Canada**  
**Vérificateur général du Canada**

## INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Heritage and Official Languages, and  
 to the Chair of the Board of Trustees of the National Arts Centre Corporation

### Report on the Financial Statements

I have audited the accompanying financial statements of the National Arts Centre Corporation, which comprise of the balance sheet as at 31 August 2012, and the statement of operations, statement of changes in equity, statement of comprehensive income and statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

#### *Management's Responsibility for the Financial Statements*

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian generally accepted accounting principles, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

#### *Auditor's Responsibility*

My responsibility is to express an opinion on these financial statements based on my audit. I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness

of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

#### *Opinion*

In my opinion, the financial statements present fairly, in all material respects, the financial position of the National Arts Centre Corporation as at 31 August 2012, and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

### Report on Other Legal and Regulatory Requirements

As required by the *Financial Administration Act*, I report that, in my opinion, Canadian generally accepted accounting principles have been applied on a basis consistent with that of the preceding year.

Further, in my opinion, the transactions of the National Arts Centre Corporation that have come to my notice during my audit of the financial statements have, in all significant respects, been in accordance with the applicable provisions of Part X of the *Financial Administration Act* and regulations, the *National Arts Centre Act* and the by-laws of the National Arts Centre Corporation.

**Maurice Laplante, CA**  
*Assistant Auditor General*  
*for the Auditor General of Canada*

22 November 2012  
 Ottawa, Canada

# Balance Sheet

As at August 31

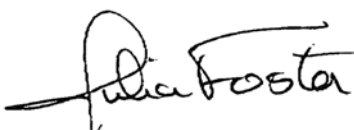
*(in thousands of dollars)*

	2012	2011
<b>ASSETS</b>		
Current		
Cash	\$ 3,209	\$ 6,456
Investments (Note 3)	2,679	807
Accounts receivable (Note 4)	1,142	1,065
Inventories	280	273
Programs in progress (Note 5)	1,853	1,813
Prepaid expenses	1,274	1,189
	<b>10,437</b>	11,603
Restricted cash held for specified capital projects (Note 6)	11,563	16,811
Investments (Note 3)	10,412	11,882
Property, plant and equipment (Note 7)	52,319	49,956
	<b>\$ 84,731</b>	\$ 90,252
<b>LIABILITIES</b>		
Current		
Accounts payable and accrued liabilities	\$ 8,412	\$ 7,040
Deferred parliamentary appropriations (Note 8)	3,678	7,265
Deferred revenue (Note 8)	5,730	6,250
	<b>17,820</b>	20,555
Deferred parliamentary appropriations, specified capital projects (Note 6)	11,563	16,811
Deferred capital funding (Note 9)	52,319	49,956
Long-term portion of provision for employee future benefits (Note 10)	2,534	2,299
	<b>84,236</b>	89,621
<b>Equity</b>		
Accumulated surplus (Note 11)	31	170
Accumulated other comprehensive income (Note 11)	464	461
	<b>495</b>	631
	<b>\$ 84,731</b>	\$ 90,252

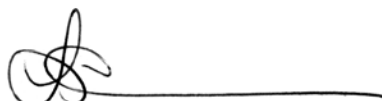
Contingencies and commitments (Notes 15 and 16).

The accompanying notes and schedules form an integral part of the financial statements.

Approved by the Board of Trustees:



**Julia E. Foster**  
Chair



**Larry Fichtner**  
Chair of the Audit Committee



# Statement of Operations

For the year ended August 31

<i>(in thousands of dollars)</i>	2012	2011
<b>REVENUES</b>		
Commercial operations (Schedule 1)	\$ 14,249	\$ 14,657
Programming (Schedule 2)	11,467	11,115
Grant from the National Arts Centre Foundation (Note 12)	4,512	4,288
Investment and other	794	1,239
Facility Fees	942	922
	<b>31,964</b>	<b>32,221</b>
Parliamentary appropriations (Note 13)	<b>39,284</b>	<b>39,042</b>
	<b>71,248</b>	<b>71,263</b>
<b>EXPENSES (Schedule 3)</b>		
Commercial operations (Schedule 1)	9,809	10,259
Programming (Schedule 2)	39,581	39,577
Building operations	15,059	14,070
Administration and technology	6,478	6,556
Financial restructuring costs (Note 18)	460	-
	<b>71,387</b>	<b>70,462</b>
<b>NET RESULTS OF OPERATIONS</b>	<b>\$ (139)</b>	<b>\$ 801</b>

The accompanying notes and schedules form an integral part of the financial statements.

## Statement of Changes in Equity

For the year ended August 31

<i>(in thousands of dollars)</i>	2012	2011
<b>Accumulated surplus (deficit)</b>		
Beginning of year	\$ 170	(631)
Net results of operations	(139)	801
End of year	31	170
<b>Accumulated other comprehensive income</b>		
Beginning of year	461	671
Other comprehensive income (loss) for the year	3	(210)
End of year	464	461
<b>EQUITY</b>	<b>\$ 495</b>	<b>631</b>

The accompanying notes and schedules form an integral part of the financial statements.

## Statement of Comprehensive Income

For the year ended August 31

<i>(in thousands of dollars)</i>	2012	2011
Net results of operations	\$ (139)	\$ 801
Reclassification for gains and losses included in the net results of operations	(24)	(20)
Net unrealized gains and losses on investments classified as available for sale, of this fiscal year	(32)	60
	(56)	40
Restricted contributions from non-owners received	4,571	4,288
Restricted contributions from non-owners recognized	(4,512)	(4,538)
Net change in contributions from non-owners	59	(250)
Other comprehensive income (loss) for the year	3	(210)
Comprehensive income (loss) for the year	<b>\$ (136)</b>	<b>\$ 591</b>

The accompanying notes and schedules form an integral part of the financial statements.

## Statement of Cash Flows

For the year ended August 31

<i>(in thousands of dollars)</i>	2012	2011
<b>Operating Activities</b>		
Net results of operations	\$ (139)	\$ 801
Other comprehensive income (loss)	3	(210)
Items not affecting cash		
Amortization	4,933	4,867
Amortization of deferred capital funding	(4,933)	(4,867)
	(136)	591
Change in non-cash operating assets and liabilities	(2,944)	4,175
Changes in long-term portion of provision for employee future benefits	235	532
Cash flow from (used for) operating activities	(2,845)	5,298
<b>Investing Activities</b>		
Purchase of investments	(402)	(452)
Reimbursement of capital expenditures	-	579
Change in restricted cash held for specified capital projects (Note 6)	(5,248)	(2,726)
Additions to property, plant and equipment	(7,296)	(3,463)
Cash flow used for investment activities	(12,946)	(6,062)
<b>Financing Activities</b>		
Deferred parliamentary appropriations, specified capital projects (Note 6)	5,248	2,726
Reimbursement of capital expenditures	-	(579)
Parliamentary appropriations received for the acquisition of property, plant and equipment (Note 9)	7,296	3,463
Cash flow from financing activities	12,544	5,610
Increase (decrease) in cash position	(3,247)	4,846
Cash at beginning of year	6,456	1,610
Cash at end of year	\$ 3,209	\$ 6,456
<b>Supplementary disclosure of cash flow information</b>		
Interest received	\$ 647	\$ 671

The accompanying notes and schedules form an integral part of the financial statements.



# Notes to the financial statements

## 1. Authority, objectives and operations

The National Arts Centre Corporation (the “Corporation”) was established in 1966 pursuant to the *National Arts Centre Act* and began operating the National Arts Centre (the “Centre”) in 1969. The Corporation is not subject to the provisions of the *Income Tax Act*. In accordance with Section 85 (1.1) of Part X of the *Financial Administration Act*, Divisions I to IV of the *Act* do not apply to the Corporation, except for subsection 105(2) and sections 113.1, 119, 131 to 148 and section 154.01, which do apply to the Corporation. The Corporation is deemed, under Section 15 of the *National Arts Centre Act*, to be a registered charity within the meaning of that expression in the *Income Tax Act*. The Corporation is not an agent of Her Majesty. Except for the purposes of the *Public Service Superannuation Act* and the *Government Employees Compensation Act*, the President and Chief Executive Officer, the officers, and employees of the Corporation are not part of the federal public administration.

The objectives of the Corporation are to operate and maintain the Centre, to develop the performing arts in the National Capital Region, and to assist the Canada Council for the Arts in the development of the performing arts elsewhere in Canada.

In furtherance of its objectives, the Corporation may arrange for and sponsor performing arts activities at the Centre; encourage and assist in the development of performing arts companies resident at the Centre; arrange for or sponsor radio and television broadcasts and the screening of films in the Centre; provide accommodation at the Centre, on such terms and conditions as the Corporation may fix, for national and local organizations whose objectives include the development and encouragement of the performing arts in Canada; and, at the request of the Government of Canada or the Canada Council for the Arts, arrange for performances elsewhere in Canada by performing arts companies, whether resident or non-resident in Canada, and arrange for performances outside Canada by performing arts companies resident in Canada.

## 2. Significant accounting policies

These financial statements are prepared in accordance with Canadian generally accepted accounting principles. A summary of the significant accounting policies follows:

### a) Revenue

#### i) Parliamentary appropriations

The Government of Canada provides funding to the Corporation through parliamentary appropriations.

The portion of the parliamentary appropriations used to purchase depreciable property, plant and equipment is recorded as deferred capital funding and is recognized as revenue on the same basis and over the same periods as the related assets are amortized. Upon disposition of funded depreciable assets, the Corporation recognizes in income all remaining deferred capital funding related to these assets.

Parliamentary appropriations approved and received for specific capital and operating purposes, which exceed related expenses for the year, are deferred and recognized as revenue when related expenses are incurred. The remaining portion of the appropriation is recognized as revenue on the statement of operations.

The parliamentary appropriations approved for the period from April 1 to August 31 are in respect of the Government of Canada's fiscal year ending on March 31 of the following year. Accordingly, the portion of the amounts received to August 31, which is in excess of 5/12ths of the appropriations, is recorded as deferred parliamentary appropriations. Similarly, the portion of the 5/12ths of the appropriations not received by August 31 is recorded as a receivable.

#### ii) Contributions

Externally restricted contributions, such as grants from the National Arts Centre Foundation and other supporters are recognized in other comprehensive income. The accumulated other comprehensive income is transferred to revenue in the year the revenue is earned.

Donations in kind are recorded at their estimated fair market value when they are received. Volunteers contribute a significant number of hours each year. Because of the difficulty of determining the fair value, contributed services are not recognized in these financial statements.

### iii) Commercial and programming revenue

Revenue from commercial operations and performances are recognized in the year in which services are provided or the performance takes place. Funds received in return for future services are recorded in deferred revenues.

## b) Cash

Cash is classified as a *held-for-trading* financial asset and is reported at fair value.

## c) Investments

Investments are classified as *available-for-sale* financial instruments and are recorded at fair value. This classification best matches the objectives of the portfolio. Fair value is the amount of consideration that would be agreed upon in an arm's length transaction between knowledgeable, willing parties who are under no compulsion to act. Unrealized gains and losses are charged to other comprehensive income. The gain or loss is charged to investment and other revenue when realized, or when a decline in value is considered to be a permanent impairment of value. The assets of this portfolio may be sold in response to a change in the Corporation's liquidity requirements or at the discretion of the Corporation's external investment counsel, within the limits of the Investment Policy established by the Board of Trustees.

## d) Accounts receivable

Accounts receivable are classified as *loans and receivables*. After their initial fair value measurement, they are measured at amortized cost using the effective interest rate method, net of allowance for uncollectible amounts.

## e) Inventories

Inventories of supplies, food and beverages are valued at the lower of cost and net realizable value. Cost is determined using the first in, first out method.

During the year \$2,117,729 (\$2,039,127 in 2011) of inventory was charged to cost of sales.

## f) Programs in progress

Direct costs related to programs or performances that are to take place after the fiscal year-end are recorded as programs in progress. Although there are some tangible components to this asset, such as sets and costumes, these assets are primarily intangible and include costs associated with the creation of the performance such as the purchase of rights, artistic design, rehearsal, direct selling costs and overhead expenditures directly attributed to preparing the performances for presentation. These costs are charged to expenses in the year in which the related programs take place.

## g) Property, Plant and Equipment

Property, plant and equipment are recorded at cost, net of accumulated amortization. Cost includes direct costs as well as certain overhead costs directly attributable to the asset. Amortization is calculated using the straight-line method, over the estimated useful lives of the assets as follows:

Buildings and works of art	20 to 40 years
Building improvements and infrastructure	5 to 40 years
Equipment	3 to 15 years
Computer equipment	3 to 5 years

Amounts included in assets under construction are transferred to the appropriate capital classification upon completion and are amortized once available for use.

**h) Accounts payable and accrued liabilities**

Accounts payable and accrued liabilities are classified as *other financial liabilities*. After their initial measurement at fair value, they are measured at amortized cost using the effective interest rate method.

**i) Cost allocation**

The costs associated with building operations, administration and information technology are not allocated to commercial operations or programming expenses. These functions are important for the achievement of the Corporation's objectives and management believes that allocating these costs to other functions would not add additional information value. Direct costs incurred in fundraising activities are charged to the National Arts Centre Foundation however some indirect costs are not allocated to fundraising activities (Note 12).

**j) Employee future benefits**

*i) Pension plans*

Eligible employees of the Corporation participate in the Public Service Pension Plan, the American Federation of Musicians' and Employers' Pension Welfare Fund (Canada) or the International Alliance of Theatrical Stage Employees pension plan. The Treasury Board of Canada sets the required contributions to the Public Service Pension Plan. The Corporation's contribution is based on a multiple of the employees' required contribution, and may change over time depending on the experience of the plan. The Corporation is not required to make contributions with respect to actuarial deficiencies of the Public Service Pension Plan. Contributions to the American Federation of Musicians' and Employers' Pension Welfare Fund (Canada) and the International Alliance of Theatrical Stage Employees pension plan are determined through the collective bargaining process. These contributions represent the total pension obligation of the Corporation and are charged to operations in the current year.

*ii) Employee severance benefits*

Employees of the Corporation are entitled to severance benefits as provided for under their respective collective agreements or the terms and conditions of their employment. The liability for these benefits is recorded as the benefits accrue to the employees. The liability is calculated based on management's best estimates and assumptions, and in accordance with the projected benefit method. This plan is not pre-funded. At the direction of the Federal Government, this benefit is expected to be phased out over a number of years.

**k) Foreign currency translation**

Assets and liabilities denominated in a foreign currency are translated into Canadian dollars using the exchange rate at the balance sheet date for monetary assets and liabilities. Non-monetary items are translated at the historical exchange rates. Revenues and expenses are translated at exchange rates in effect at the time of the transaction. Foreign currency exchange gains or losses for the year are included in financial charges.

**l) Measurement uncertainty**

The preparation of financial statements in accordance with Canadian generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements and the amounts of revenue and expenses during the reporting periods. Actual results could differ significantly from those estimates. The most significant estimates involve the determination of employee severance benefits, programs in progress, the estimated useful life of property, plant and equipment, and the allocation of overhead costs to assets under construction.



### m) Future accounting standards

#### i) Public Sector Accounting Standards

In December 2009, the Public Sector Accounting Board (PSAB) amended the Introduction to Public Sector Accounting Standards requiring Government organizations to be classified either as a Government Business Enterprise, Government Not-For-Profit Organization, or Other Government Organization. Based on an analysis of relevant factors, management has concluded that the Corporation should be classified as a Government Not-For-Profit Organization (GNFPO). As a GNFPO the Corporation will be required to adopt Public Sector Accounting Standards (PSAS) on September 1, 2012. Also, the Corporation will elect to use the Not-for-profit accounting standards which have been incorporated within PSAS.

#### ii) Advertising and Selling Costs

As part of the transition to PSAS on September 1, 2012, the Corporation will be required to change its accounting policy for advertising and selling costs relating to programs in progress. The Corporation will expense these costs in the year in which they are incurred, rather than the current practice of including these costs in programs in progress and deferring them until the related performances take place. If such a change had been adopted in this fiscal year, it would have resulted in a decrease in programs in progress and an offsetting decrease in the accumulated surplus of approximately \$1.1 million (\$1.1 million in 2011). Management will continue to monitor developments in this area.

## 3. Investments

Under its Investment Policy, the Corporation may invest in fixed income securities and cash equivalents. To minimize credit risk, all investments purchased are rated “BBB” (investment grade) or better by a recognized bond-rating agency. Fair value is determined primarily by published price quotations. To mitigate the effect of liquidity risk, maturity dates are varied. Maturity dates extend to December 2053 (December 2053 in 2011). To reduce other market risks, the investments are managed by professional investment counsel, in accordance with the Investment Policy established by the Board of Trustees. This Investment Policy establishes asset allocation requirements, minimum credit ratings, and diversification criteria. Interest income from these investments, net of management fees, amounted to \$461,617 (\$415,612 in 2011) and is included in Investment and other revenue.

<i>(in thousands of dollars)</i>	<b>2012 Fair Value</b>	<b>2012 Book Value</b>	<b>2011 Fair Value</b>	<b>2011 Book Value</b>
Government secured bonds	\$ 8,167	\$ 7,940	\$ 6,252	\$ 5,987
Corporate bonds	4,924	4,746	6,437	6,241
Total investments	\$ 13,091	\$ 12,686	\$ 12,689	\$ 12,228
Portion maturing in the next fiscal year	\$ 2,679	\$ 2,647	\$ 807	\$ 807
Long-term portion	10,412	10,039	11,882	11,421
Total investments	\$ 13,091	\$ 12,686	\$ 12,689	\$ 12,228

## 4. Accounts receivable

Accounts receivable include amounts collectible from commercial operations, recoverable taxes, and settlements with programming partners. The majority of accounts receivable are unsecured, and are subject to credit risk. Management regularly reviews the account balances and uses available information to authorize credit, to establish a provision for uncollectible accounts, and to determine permanent impairment. Any provision for bad debts is recognized in financial charges. A provision of \$1,018,654 (\$1,001,924 in 2011) has been made based on an account by account analysis that considers the aging of the account and the current creditworthiness of each customer.

## 5. Programs in progress

The development of a performance often takes months and even years of preparation. The cost of producing a performance is recorded as programs in progress, an asset that is expected to provide cash flows and services to the Corporation at a future date. The cost of a performance is charged to expense in the period in which the performance takes place, as are the related revenues. This allows the financial statement readers the opportunity to evaluate programming revenues and their related expenses. At August 31, programs in progress included the following components:

<i>(in thousands of dollars)</i>	2012	2011
Production wages	\$ 390	\$ 81
Artistic fees	345	621
Selling costs	1,067	1,059
Other supplies	51	52
Balance at end of year	\$ 1,853	\$ 1,813

## 6. Restricted cash held for Specified Capital Projects and Deferred parliamentary appropriations, specified capital projects

On November 2, 2006, the Treasury Board of Canada approved funding for health and safety upgrades and repairs to the existing facilities of the National Arts Centre. Restricted cash held for specified capital projects represents the unused portion of parliamentary appropriations received and designated for the refurbishment of certain building structures and mechanical systems within the National Arts Centre. The funds earn a combination of variable and fixed rate interest, which is recorded in investment and other revenue. Interest income is subject to fluctuation based on the bank's prime rate and term deposit rates. The funds are expected to be disbursed within the next two fiscal years. This financial instrument is classified as *held-for-trading*, and is recorded at fair value.

Changes in the fund balance are as follows:

<i>(in thousands of dollars)</i>	2012	2011
Balance at beginning of year	\$ 16,811	\$ 19,537
Appropriations received to fund specified capital projects	-	-
Appropriations invested in specified capital projects	(5,248)	(2,726)
Balance at end of year	\$ 11,563	\$ 16,811

The unused portion of capital parliamentary appropriations received to complete these major capital projects amounts to \$11,562,687 (\$16,811,138 in 2011) and is recorded as deferred parliamentary appropriations, specified capital projects on the Balance Sheet.

## 7. Property, plant and equipment

	2012			2011
<i>(in thousands of dollars)</i>	Cost	Accumulated amortization	Net book value	Net book value
Land	\$ 78	\$ —	\$ 78	\$ 78
Buildings	47,294	46,314	980	1,013
Works of art	615	371	244	257
Building improvements and infrastructure	77,346	35,689	41,657	41,031
Equipment	11,041	8,692	2,349	2,330
Computer equipment	1,109	1,046	63	115
Assets under construction	6,948	—	6,948	5,132
	<b>\$ 144,431</b>	<b>\$ 92,112</b>	<b>\$ 52,319</b>	<b>\$ 49,956</b>

As at August 31, 2011, the cost and accumulated amortization of property, plant and equipment amounted to \$137,110,748 and \$87,155,022, respectively.

## 8. Deferred revenues and deferred parliamentary appropriations

Deferred revenues include amounts received from the Corporation's box office for programs not yet presented and other amounts received in advance of services to be rendered. Deferred appropriations represent approved parliamentary appropriations received for work to be completed in the next fiscal year. Information on the deferred revenues and deferred appropriations is as follows:

<i>(in thousands of dollars)</i>	2012	2011
Advanced sales - programming	\$ 4,725	\$ 5,262
Deposits from commercial operations and other	1,005	988
Deferred revenue	<b>\$ 5,730</b>	<b>\$ 6,250</b>
Deferred appropriations received for building refurbishment	\$ 3,579	\$ 4,055
Deferred appropriations received for subsequent fiscal period	44	2,969
Deferred appropriations received for specific purposes	55	241
Deferred parliamentary appropriations	<b>\$ 3,678</b>	<b>\$ 7,265</b>



## 9. Deferred capital funding

Deferred capital funding represents the unamortized portion of parliamentary appropriations used to purchase depreciable property, plant and equipment.

Changes in the deferred capital funding balance are as follows:

<i>(in thousands of dollars)</i>	2012	2011
Balance at beginning of year	\$ 49,956	\$ 51,939
Appropriations used to purchase depreciable property, plant and equipment	7,296	3,463
Reimbursement of capital expenditures	-	(579)
Amortization	(4,933)	(4,867)
Balance at end of year	\$ 52,319	\$ 49,956

## 10. Employee future benefits

### a) Pension plans

The Corporation and eligible employees contribute to the Public Service Pension Plan, the American Federation of Musicians' and Employers' Pension Welfare Fund (Canada), or the International Alliance of Theatrical Stage Employees pension plan. These pension plans provide benefits based on years of service and average earnings at retirement. The Corporation's and employees' contributions to the pension plans during the year are as follows:

#### Public Service Pension Plan

<i>(in thousands of dollars)</i>	2012	2011
Corporation	\$ 2,443	\$ 2,303
Employees	1,230	1,113

#### Other Pension Plans

<i>(in thousands of dollars)</i>	2012	2011
Corporation	\$ 705	\$ 677
Employees	164	157

### b) Employee severance benefits

The Corporation provides severance benefits to its employees based on years of service and final salary. Although the Corporation has not segregated assets for the purpose of meeting this future obligation, it will fund the benefits as they become due from the Corporation's assets and future parliamentary appropriations. Information on the employee severance benefits expense and obligation is based on management's best estimate, and is recorded in the financial statements as follows:

<i>(in thousands of dollars)</i>	2012	2011
Balance at beginning of year	\$ 3,231	\$ 2,757
Cost for the year	908	810
Benefits paid during the year	(734)	(336)
Balance at end of year	\$ 3,405	\$ 3,231
Short-term portion (included in accounts payable and accrued liabilities)	\$ 871	\$ 932
Long-term portion	2,534	2,299
	\$ 3,405	\$ 3,231

## 11. Capital

The Corporation defines its capital as the sum of the Accumulated surplus (deficit) and the Accumulated other comprehensive income. The Corporation has access to additional capital through an unsecured line of credit, in the amount of \$3 million.

The Corporation manages its capital through a budgeting process, which is governed by the Board of Trustees. The Corporation may achieve a surplus or deficit in any given year; however, it will over time invest substantially all of its capital in the Centre and the performing arts.

The Corporation is not subject to externally imposed capital requirements and there has been no change in capital management practices from the previous year.

## 12. Grant from the National Arts Centre Foundation

<i>(in thousands of dollars)</i>	2012	2011
Grant from the National Arts Centre Foundation	\$ 4,512	\$ 4,288

The National Arts Centre Foundation (the "Foundation") was incorporated under the *Canada Corporations Act* in July 2000 and is a registered charity. Although the Foundation is a separate legal entity from the Corporation, it is a related entity because the Corporation exercises significant influence over the operation, financing and strategic planning of the Foundation.

The Foundation raises funds from individuals, foundations and corporations to support the National Arts Centre's programs. During this fiscal year, direct expenses related to fundraising costs, in the amount of \$2,202,356 (\$2,241,979 in 2011) were charged to the Foundation. It is the Corporation's policy not to allocate the costs relating to building operations, administration and information technology to other functions of the Corporation. Similarly, these charges have not been allocated to the Foundation. In addition to the fundraising costs charged to the Foundation, indirect administrative support costs of approximately \$200,000 (\$200,000 in 2011) were incurred by the Corporation. The amounts granted to the Corporation by the Foundation are recorded as Grant from the National Arts Centre Foundation in the Corporation's statement of operations, and as part of restricted contributions from non-owners within the statement of comprehensive income.

The financial statements of the Foundation have not been consolidated in the Corporation's financial statements and are available upon request.

The financial position of the Foundation as at August 31, 2012 and the results of operations for the year then ended were reported as follows:

<b>Financial position</b>			
<i>(in thousands of dollars)</i>		<b>2012</b>	2011
Total assets	\$	<b>4,588</b>	\$ 5,231
Total liabilities		<b>480</b>	681
Total net assets	\$	<b>4,108</b>	\$ 4,550

An amount of \$3,170,865 (\$2,890,888 in 2011) of the Foundation's net assets is subject to donor-imposed restrictions, of which \$2,402,004 (\$2,354,107 in 2011) represents endowment funds and is to be maintained in perpetuity. Investment revenue generated by endowment funds is to be used for the benefit of the National Arts Centre Corporation.

<b>Results of operations</b>			
<i>(in thousands of dollars)</i>		<b>2012</b>	2011
Total revenues	\$	<b>6,196</b>	\$ 7,338
Total expenses		<b>2,202</b>	2,242
Total Grant to the National Arts Centre Corporation		<b>4,512</b>	4,288
Excess of revenues over expenses and grants	\$	<b>(518)</b>	\$ 808

### 13. Parliamentary appropriations

The Corporation receives parliamentary appropriations from the Government of Canada to support its operating and capital activities. The table below illustrates the parliamentary appropriations received during the fiscal year, and the accounting adjustments required to arrive at the calculation of revenue that conforms to generally accepted accounting principles.

		<b>2012</b>	2011
<i>(in thousands of dollars)</i>			
Main estimates amount provided for operating and capital expenditures	\$	<b>35,587</b>	\$ 35,370
Supplementary estimates		<b>150</b>	948
Appropriations approved		<b>35,737</b>	36,318
Portion of parliamentary appropriations used (deferred) for specific projects		<b>5,910</b>	1,320
Appropriation used to purchase depreciable property, plant and equipment		<b>(7,296)</b>	(3,463)
Amortization of deferred capital funding		<b>4,933</b>	4,867
Parliamentary appropriations	\$	<b>39,284</b>	\$ 39,042

## 14. Related party transactions

In addition to those related party transactions disclosed elsewhere in these financial statements, the Corporation had the following transactions:

The Corporation is related to all Government of Canada departments, agencies and Crown corporations. The Corporation enters into transactions with these entities in the normal course of business, and these transactions are measured at exchange amounts. During the year, the Corporation incurred expenses totalling \$4,469,628 (\$4,089,671 in 2011), recorded commercial and programming revenues of \$1,346,566 (\$1,695,683 in 2011). As at August 31<sup>st</sup>, the Corporation recorded accounts receivable with related parties of \$41,481 (\$76,132 in 2011) and accounts payable of \$385,878 (\$457,997 in 2011).

## 15. Contingencies

In the normal course of business, various claims and lawsuits have been brought against the Corporation. The outcome of these actions is not likely to result in any material amounts. In the event that such losses were likely to be incurred and the costs were estimable, they would be charged to expense. The amount accrued for contingent liabilities at August 31, 2012 was nil (nil in 2011).

## 16. Commitments

As at August 31, 2012, there is approximately \$10,080,000 (\$9,906,000 in 2011) to be paid pursuant to long-term contracts. The future minimum payments are as follows:

<i>(in thousands of dollars)</i>	
2012–13	7,105
2013–14	1,517
2014–15	1,418
2015–16	27
2016–17	13

## 17. Financial instruments

### *Credit risk:*

Credit risk is the risk that one party to a financial instrument will cause a financial loss for the other party by failing to discharge an obligation.

The Corporation is subject to credit risk on the value of its accounts receivable \$1,141,712 (\$1,065,242 in 2011) and on its investments \$13,090,793 (\$12,688,727 in 2011). The Corporation manages this risk by closely monitoring the issuance and collection of credit to commercial clients and artistic partners. The Investment Policy limits the Corporation to investment grade fixed income securities and cash equivalents, which significantly lowers credit risk. The maximum credit risk exposure of the Corporation is represented by the value of the accounts receivable and investments as presented in the Balance Sheet.

As at August 31, 2012 accounts receivable of \$970,903 (\$1,099,598 in 2011) were past due (over 120 days).



*Liquidity risk:*

Liquidity risk is the risk that an entity will encounter difficulty in meeting obligations associated with financial liabilities that are settled by the delivery of cash or another financial asset.

The Corporation manages this risk by establishing realistic budgets, and adapting to changing environments throughout the year. The Corporation also manages its cash flow by maintaining sufficient cash balances to meet current obligations, and investing in high quality government and corporate bonds that can be liquidated should an unexpected obligation materialize.

As at August 31, 2012, the Corporation's accounts payable and accrued liabilities are due within 365 days.

*Market risk:*

Market risk is the risk that the fair value of future cash flows of a financial instrument will fluctuate because of changes in market prices. Market risk comprises three types of risk: currency risk, interest rate risk, and other price risk. The Corporation is subject to interest rate risk on its investments and cash balances. If the interest rates were 1% lower during the year, the interest revenue would have been approximately \$291,000 lower (\$324,000 in 2011). A decrease in interest rates may be offset by an increase in the fair value of investments classified as available for sale and the unrealized gains included in comprehensive income.

The Corporation is subject to foreign currency exchange rate risk on its obligations payable denominated in foreign currencies. A 1% change in the foreign currency exchange rate would affect the expenses by approximately \$25,000 (\$25,000 in 2011). Periodically, the Corporation will mitigate this risk by hedging a portion of its foreign currency obligations. At August 31 unhedged foreign currency obligations totaled approximately \$2,500,000 (\$2,500,000 in 2011).

*Fair value:*

Due to the short-term maturity of these financial instruments, the carrying value of accounts receivable and accounts payable and accrued liabilities approximates the fair value. Fair value and book value of the investments as at August 31, 2012 are presented in Note 3.

All financial instruments measured at fair value must be classified in fair value hierarchy levels prioritizing the valuation techniques used to determine the fair value of a financial instrument based on whether the inputs to these techniques are observable or unobservable:

Level 1 – Financial instruments are considered Level 1 when valuation can be based on quoted prices in active markets for identical assets and liabilities.

Level 2 – Financial instruments are considered Level 2 when they are valued using quoted prices for similar assets and liabilities, quoted prices in markets that are not active, or models using inputs that are observable.

Level 3 – Financial instruments are considered Level 3 when their values are determined using pricing models, discounted cash flow methodologies or similar techniques and at least one significant model assumption or input is unobservable.

As described in Note 3, the fair value of the Corporation's investments is determined primarily by published price quotations, which corresponds to Level 1 financial instruments according to the fair value hierarchy described above.

The carrying amounts of cash, accounts receivable, accounts payable and accrued liabilities approximate fair value due to their short term to maturity, which corresponds to the level 1 fair value hierarchy classification.

## 18. Financial restructuring costs

On March 29, 2012 the Federal Government announced its budget which included \$5.2 billion in annual savings by 2014–15. As part of that budget, the NAC's Parliamentary Appropriations will be reduced by \$105,000 in the government fiscal year 2012–13, \$1,835,000 in fiscal 2013–14, and \$1,935,000 in fiscal 2014–15 (5.43%). As the result of this current and future reduction in revenue, the Board of Trustees authorized a financial restructuring plan to balance revenues and expenses of the Corporation. In this fiscal year, the Corporation incurred costs associated with workforce reduction amounting to \$460,447.

## 19. Comparative figures

Certain figures for 2011 have been reclassified to conform to the presentation adopted this year.

## Schedule 1

### Schedule of revenues and expenses - Commercial Operations

For the year ended August 31

	2012		
	Revenues	Expenses	Net
<i>(in thousands of dollars)</i>			
Food and Beverage Services	\$ 7,060	\$ 6,987	\$ 73
Parking Services	4,448	860	3,588
Rental of Halls	2,741	1,962	779
	\$ 14,249	\$ 9,809	\$ 4,440

	2011		
	Revenues	Expenses	Net
<i>(in thousands of dollars)</i>			
Food and Beverage Services	\$ 6,708	\$ 6,684	\$ 24
Parking Services	4,217	886	3,331
Rental of Halls	3,732	2,689	1,043
	\$ 14,657	\$ 10,259	\$ 4,398

## Schedule 2

### Schedule of revenues and expenses - Programming

For the year ended August 31

	2012	2011
<i>(in thousands of dollars)</i>		
<b>REVENUES</b>		
Music	\$ 4,274	\$ 4,006
Dance	2,603	2,842
English Theatre	2,332	1,726
Other Programming	1,183	1,583
Programming Support	685	536
French Theatre	390	422
	11,467	11,115
<b>EXPENSES</b>		
Music	15,974	14,504
Dance	3,719	3,456
English Theatre	4,563	4,102
Other Programming	3,803	5,606
Programming Support	8,983	9,646
French Theatre	2,539	2,263
	39,581	39,577
<b>EXCESS OF EXPENSES OVER REVENUES</b>	\$ 28,114	\$ 28,462

## Schedule 3

### Schedule of Expenses

For the year ended August 31

<i>(in thousands of dollars)</i>	2012	2011
Salaries and benefits	\$ 28,788	\$ 28,696
Artistic fees	11,449	10,904
National Arts Centre Orchestra fees	6,500	6,110
Amortization	4,933	4,867
Advertising	3,757	4,195
Utilities	2,234	1,990
Cost of sales	2,118	2,039
Payments to municipalities	2,032	2,030
Maintenance and repairs	1,933	2,109
Contract fees	1,140	1,081
Financial charges and bad debts	823	1,185
Production	748	705
Professional fees	710	578
In-kind contributions of goods and services	662	1,040
Promotion	617	721
Staff travel	490	380
Equipment	295	264
Education and training	290	292
Supplies	290	194
Insurance	246	235
Telecommunications	237	242
Office expenses	233	230
Rental of facilities	177	159
Board expenses	163	158
Miscellaneous	62	58
Financial restructuring costs (Note 18)	460	-
	<b>\$ 71,387</b>	<b>\$ 70,462</b>



# National Arts Centre Foundation

## Message from the Chief Executive Officer and Chair of the Board of Directors



CEO of the National Arts Centre Foundation Jayne Watson and National Arts Centre Foundation Chair, Gail O'Brien. (Photo: Ernesto di Stefano, George Pimentel Photography).

Dear Friends,

The 2011–2012 season marked a challenging, but successful year for the National Arts Centre Foundation. In spite of a difficult economy, Canada's National Arts Centre received essential support from donors, corporate partners and foundations from coast-to-coast-to-coast. More than \$6.1 million was raised to support performance, creation and learning across Canada.

This year there was continued support for the National Arts Centre's established and prestigious events and programs. Here are just a few highlights from the past season:

The 2011 *NAC Gala*, presented by Sun Life Financial, raised over \$621,000 (net) in support of the *National Youth and Education Trust*. In 2012, we are thrilled to welcome CIBC, who made a three-year commitment as Presenting Sponsor of the *NAC Gala* (2012–2014);

The National Arts Centre was honoured to once again co-produce the Governor General's Performing Arts Awards Gala in partnership with the Governor General's Performing Arts Awards Foundation. Presented by Enbridge, the Awards Gala recognizes a stellar array of performing artists and arts volunteers for their outstanding lifetime contribution to Canada's cultural life;

A total of 90 young artists from Canada and 11 other countries participated in the 14<sup>th</sup> annual *Summer Music Institute* to receive world-class instruction from a renowned faculty. Each year, donor and sponsor

support gives these exceptional artists the opportunity to develop their craft and form lifelong relationships;

In November 2011, the National Arts Centre Orchestra embarked on another performance and education tour, this time to beautiful Atlantic Canada. The Tour was a great success, thanks to our Provincial Partners including CN (Nova Scotia), Suncor Energy (Newfoundland), Tim Hortons (CFB Gagetown, New Brunswick), and many other generous supporters;

Two riveting performances by the Royal Philharmonic Orchestra were made possible through the generous support of Margaret and David Fountain from Halifax, Nova Scotia. The second performance was a collaboration between the Royal Philharmonic Orchestra and the National Arts Centre Orchestra, resulting in a stunning concert that captivated audience members.

In addition, we were pleased to contribute to a number of new initiatives during the 2011–2012 season:

With support from the NAC Foundation, the National Arts Centre's English Theatre and the Fogo Island Arts Corporation partnered on a unique theatre project called *The Ark: Ibsen on Fogo Island* from September 5<sup>th</sup> to 23<sup>rd</sup> in Fogo Island, Newfoundland and Labrador. A company of 35 theatre professionals, including 12 professional actors from across the country and the second year class of students from the National Theatre School, assembled for three weeks of intensive research on Norwegian playwright Henrik Ibsen, and shared the experience with the local community. NAC Foundation board member, Zita Cobb, is a driving force behind the creation of a leading international arts and geotourism destination on Fogo Island. Fogo Island is one of Canada's oldest communities and is home to some 2,500 people;

*NAC Presents*, in partnership with BMO Financial Group, marked its first season this year. *NAC Presents* brings Canada's most exciting and vibrant artists to the national stage in a uniquely dynamic performance series. From cutting-edge circus to Canadian music icons and GRAMMY-nominated songwriters, the series is proof of this country's massive talent;

We added two cultural treasures to the National Arts Centre collection in the 2011–2012 season. Ridley Terminals Inc. donated B.C. artist Dempsey Bob's gorgeous *Clan Unity* red cedar carving to the National Arts Centre, where it is now proudly displayed near the interior entrance to the NAC's signature restaurant, le café. Secondly, Glenn Gould's beloved piano, Steinway CD 318, was installed permanently on

Southam Hall's mezzanine level. Thanks to generous support from Phil and Eli Taylor, visitors to the NAC can view this instrument of historical and cultural significance.

We would like to thank the National Arts Centre Foundation's dedicated Board of Directors; your commitment is central to our success. Thank you to outgoing board members Doris Knight, Dr. David Leighton, and Barbara Poole for your years of service, and a warm welcome to Amoryn Engel, Janice O'Born, and Barbara Seal.

Thank you to our loyal supporters, who generously provide essential funding for the National Arts Centre's programs year after year. Your continued support brings music, theatre and dance to our stages and to classrooms and communities across Canada. You help inspire the next generation of performing arts audiences and artists, and make a lasting impact on Canadian culture.

To the new donors and sponsors who joined us this year — thank you. We are thrilled to welcome you to our vibrant community of National Arts Centre Foundation supporters.

Sincerely,

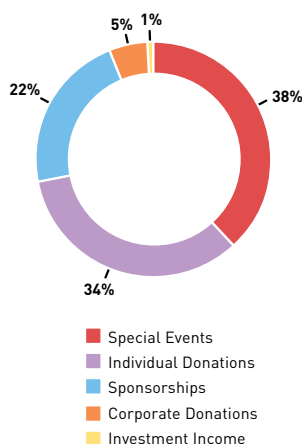


**Jayne Watson**  
*Chief Executive Officer,  
NAC Foundation*

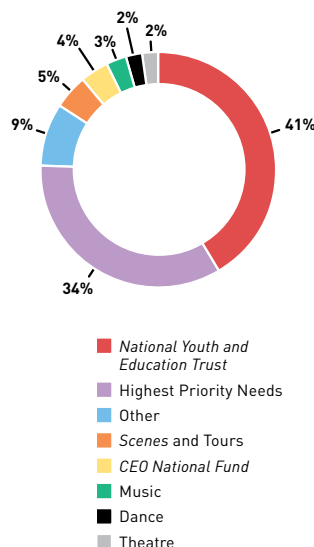


**Gail O'Brien**  
*Chair,  
NAC Foundation*

Where does the money originate?



How did our donors direct their gifts?



## Financial Snapshot

Amount raised in 2011–2012  
**More than \$6.1 million**

Contribution from the National Arts Centre Foundation to the National Arts Centre to sustain, enrich and expand its artistic and educational programming  
**More than \$4.5 million\***

Number of gifts made in 2011–2012 through the Annual Fund  
**14,645**

2011–2012 Annual Fund gift range  
**\$2–\$10,000**

Estimated future value of the Planned Giving program at August 31, 2012  
**\$4,650,354**

Number of Planned Giving Program bequest expectancies and life insurance policies  
**91**

Amount given by members of the NAC Foundation Board, the directors of the (US) Friends of the National Arts Centre and the NAC Board of Trustees  
**More than \$600,000**

Approximate cost of performances covered by ticket sales  
**40%**

\* The balance of 2011–2012 Foundation revenue was held in reserve for future years' programming or designated to named endowments.



**Top row, l-r:** Gail O'Brien (Chair), Gail Asper, O.C., O.M., LL.D. (Vice Chair), Grant Burton (Emeritus Director), Zita Cobb, Duncan Dee, Catherine (Kiki) A. Delaney, C.M., LL.D. (Emeritus Director), Amoryn Engel  
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# Donor contributions 2011–2012

September 1, 2011 to August 31, 2012

The National Arts Centre Foundation is privileged to receive generous financial support from thousands of individuals and organizations each year. Every gift, large or small, helps create magic on the National Arts Centre's four stages and in communities and classrooms across Canada.

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We gratefully acknowledge these members of the Donors' Circle for their sustaining annual gifts, and we extend our thanks to those too numerous to list.

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